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KERAMIC STUDIO

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KERAMIC STUDIO

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KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY
FOR THE
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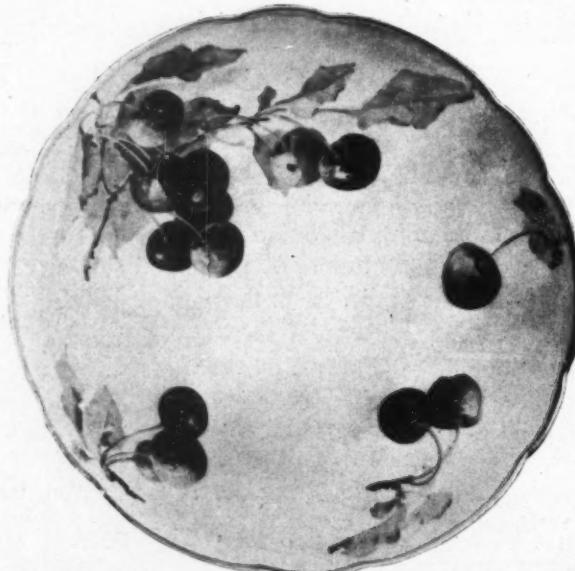
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KERAMIC STUDIO

Vol. VII, No. 3

SYRACUSE, NEW YORK

July 1905



GAIN we have met with disappointment in the naturalistic work sent in for the July competition. Surely the feeling for this line of work must be dying out in spite of the occasional letters of remonstrance received from certain subscribers who feel that we do not give enough prominence to the naturalistic. We try to give every one the best we can in their special line and to this end vary our competitions to include every branch of decorative work. But in the naturalistic problems alone we meet with very little enthusiasm. Most of the best work has to be thrown out because it is decorative semi-conventional treatment and not purely naturalistic.

These studies of course will be available later when we have a competition for a decorative study. But in the meantime we must deprecate such expressions as we occasionally receive accusing us of neglecting the naturalistically inclined among our readers. We certainly will give good naturalistic studies, *when we can get them*. But they are exceedingly difficult to find as most of the good ceramic decorators are too interested in their conventional work to make naturalistic studies for competition; they forget, perhaps, that it is absolutely necessary for others to have good naturalistic studies from which to make conventionalizations, although they must make such studies for their own work.

As an illustration of the conflicting elements in china decoration which make the editor's life none too easy in the effort to please all, we quote without further comment a letter received just the other day from one of our dealer friends, an article from the New York Times, and an interview with Mrs. Anna B. Leonard, of New York.

*

N. Y., May 13, 1905.

Keramic Studio Pub. Co.

GENTLEMEN: There are a great many artists complaining about recent numbers of the "Studio"—entirely too much conventional—and articles entirely foreign to ceramics. Conventional work, as they say, was a god-send to people who are not capable of making an interesting and artistic arrangement of flowers, fruits, &c., in the naturalistic—and I myself, do not see where horrid nasty bugs and such stuff, comes in, on plates that one eats off of—you never see these things in nature, in a clean, well regulated home or restaurant, but one does see flowers in profusion.

Some years ago there was an art book called "—", it was a good, interesting book and a fine seller, until it separated from art and gave articles on burnt wood, needle work, leather work and other subjects foreign to its name, it then went down gradually but surely, and at last the "—" was no more. I should hate very much to see the same thing happen to the "Studio"—it is a magazine which has stood very high amongst china painters, but the conventional page after page stuff is lowering its standard among *artists*.

Pardon the liberty I have taken, but I have a deep interest in the "Studio" and my sentiments are voiced by hundreds of china painters whom I come in contact with.

What I have written is intended in all kindness and I hope you will not take offence. Very respectfully,

*

"Until very recently few of the decorators of porcelain were interested in tableware," Mrs. Leonard said the other day. "Vases and ornamental pieces appealed to them far more. Beauty in table service has always been a special hobby of mine, and I am glad to say that it is finally beginning to receive the attention it deserves. Not only artists but the intelligent public, are at last waking up on this subject. It is a field in which reforms are badly needed. It seems to me that if people have poor taste in any one thing it is sure to be in the china they place on their dining tables.

"I go into the homes of wealthy families who, so far as the hangings and ornaments are concerned, have spent money generously and have selected with discrimination and good judgment, and I am actually aghast at the dishes in which they allow their meals to be served."

Mrs. Leonard has sincere sympathy with the man who objected to his beefsteak being placed on a landscape half a mile away.

"Picture plates, those with naturalistic fish, game and fruit painted in the center such as enjoyed a great vogue recently, are simply terrible," she said. "It is never proper to put a picture of what we eat on the dish from which we are to partake of it. And a picture of any kind on a piece of porcelain sets at defiance all true laws of decoration. Even flowers, though we all love them, should never be used in this way.

"On the other hand, flowers, fish, water, ships, dolphins and so on, are used in conventional or decorative designs upon porcelain with charming effect. The conventional design may suggest nature, but it never seeks to portray it. It has a certain rhythm and harmony which is very restful. We never tire of it as we do of even the best of naturalistic designs. While I prefer dinner plates with simply the rims decorated, allover designs may be very beautiful, and restful also. The old Canton ware shows allover decorations in blues and greys which are wonderfully restful."

Mrs. Leonard arose and brought a blue and white platter of old Canton ware from the dining room. It was of the famous willow pattern.

"You see, the spots of color are so well distributed that we hardly think of the design as a picture; we do not notice whether it is a landscape or a waterscape," she said. "This is a landscape treated in a decorative or conventional manner. Much of its beauty lies in the liberties which the artist has taken in his treatment of nature. One never saw a tree like this one. But just fancy how crude and horrible this same design would be if painted in natural colors, and so as to give the effect of a picture.

"Here there is no shading. Everything is flat. There is no reaching back beyond the surface of the plate. That

KERAMIC STUDIO

is one of the great principles of all correct designs for porcelain whether for table use or not. There must be no attempt at perspective—simply the form or silhouette of the object. The artist must let nature alone.

"In the exhibition which our society is holding at the National Arts Club at present there is a plate done in a conventional morning glory design of blues and greens—of course not the natural colors of that flower. It is a fine example of what such work should be, the background spaces being as beautiful as the design itself—a point always to be thought of in good porcelain decoration.

"All the table china shown at this exhibition, while beautiful in design, is very quiet in tone—so quiet, indeed, that even members of the society have found fault with it. 'You will never be able to sell it,' they say. However, many people who on their first visit have objected to its simplicity have liked it better when they saw it a second time. Its beauty gradually grows upon them. It takes time to educate the public taste, and we must be willing to do a little missionary work, though it does not pay at first.

"What we are fighting against now is the showy, flashy style of decoration which seems to be the most popular for table china of all descriptions. The designs are generally neither true to nature nor conventional. They are over-ornate, in poor taste, and bad in color. Even in the most expensive porcelain it is hard to get tableware possessing real artistic value. In the cheaper china it is well nigh impossible to do so. Until some of the large potteries come to our aid by printing decorations which are good in outline and color upon their inexpensive wares, we cannot hope for any great stride forward in the general appreciation of what is best in such things.

"It is as easy to print a truly beautiful design as a poor one; but the potteries which turn out cheap grades of china are unwilling to attempt improved designs. The old ones have sold well in the past, and the manufacturers are afraid to risk an innovation. This is largely owing to the ignorance of the salesmen employed by china houses. There is a large carpet firm in this city which requires all its salesmen to take a course in design at Columbia University in order that they may understand the principles of artistic designing and be able to explain the good points of the rugs intelligently to customers. It would be a splendid thing if the firms which handle china would adopt such a plan.

"Our society, in common with the whole arts and crafts movement, is trying to impress upon people that the arts come into one's life more by the little things by which we are surrounded than by the pictures on our walls. The pictures we may look at once a day or twice a week, but the objects of utility we handle and gaze upon continually. It is by them that our artistic taste and judgment is unconsciously molded.

"Nothing in our homes should be more beautiful than the table service. We come in contact with it three times a day and during the hours of our intercourse with each other. The appointments of the table really influence our thoughts. If they are worthy of being talked about, they may be a pleasant subject of conversation. I think the china should be different for every course of the dinner. One set used straight through a meal grows monotonous. For my own table I use old Canton ware. Blue and white china is always pretty, and much that is very reasonable in price is good in design.

"I would advise people of moderate means to use it in preference to any other. There are many different patterns in the blue and white, so that variety can easily be intro-

duced into such service, but dishes of one design only should be placed on the table at a time.

"In the shapes of tableware, also, there is much improvement to be desired, but with this we can not do much at present. No American pottery turns out really fine porcelain for decoration, so artists are obliged to use that which is imported from England, Germany and France.

"The handles of cups and pitchers are always a drawback to the artistic treatment of these, as they invariably have the appearance of being stuck on—as, indeed, they are. To have the handle of one piece with the article and an apparent outgrowth of its form, though artistically correct, would increase the cost of its making considerably.

"Plates, cups and all dishes should, I think, be plain, without fluting or embossed work of any description. For platters and vegetable dishes silver is better than china. It can be heated without injury, and it retains its warmth much longer."—*New York Times interview with Mrs. Anna B. Leonard.*

* *

NOVEMBER COMPETITION PROBLEM

Color design for stein in fruit motif to be accompanied by detail drawing of motif in pen and ink. First prize, \$8.00, second prize, \$5.00. Competition closes September 15th.

* *

LEAGUE NOTES

THE exhibition of the study course problems, for the year just passed, is a credit to members of the League. Some members who do not know the resourcefulness of Chicago, were intimidated by the strike, and thus prevented from sending at all. The trial exhibitions of the New York Society of Keramic Arts, at the National Arts Club, and of the Duquesne Ceramic Club, at the Carnegie Gallery, Pittsburgh, held necessarily about the same time, prevented the installation of those exhibits with the League.

This seemed to us, while placing our pieces, an "ill wind", but it has blown good to all. All three exhibitions were sufficiently important to create comment in these various cities, and as all conformed to our educational plan, were eminently successful. While all forms are the same, there is an interesting variety of treatment. Convention-alized forest and yellow poppy from California; crab-apples, land-scapes and tulips from Kansas; oak trees, flowers, fish and geometrical arrangements from Maine, Massachusetts, Michigan, Illinois, New Jersey and New Orleans, all show the originality resulting from concentration in study.

Only about one half of all pieces submitted were accepted for exhibition at The Art Institute. The criticisms were severe but just, but all forms (with one exception) conforming to the rules of education, are shipped for comparison. These refused pieces are below the average work of the members who submitted them, and give the impression of having been hurried and slighted. For Portland were selected choice pieces to fill the space allotted there.

In adopting an entirely educational feature for exhibition purposes, we have entered the art enclosure, where we come in contact with an educated, art loving public. Have we strengthened our commercial advantages, or weakened them?

The relations of Advisory Board members, Proxies, Chairmen of Committees, Officers, etc., were such that it would have been a pleasure to retain them another year, all were faithful, but it was deemed wiser to select new representatives, in order to bring more members in closer

touch with League affairs. Marshal Fry, New York, and Evelyn Beachy, Chicago, were re-elected. Mrs. Beachy, however, seeing that the work was practically done by local members, kindly withdrew in favor of an outside club.

BELLE BARNETT VESEY, President.
Summer address, Island Park, Rome City, Indiana.

MINUTES.

The convention of The National League of Mineral Painters, was held May tenth and eleventh in The Art Institute, Chicago. Ten clubs were represented. The yearly reports of officers, delegates, chairman of committees and proxies, were listened to with interest. Greater activity has been shown in the study course than previously. The Treasurer's books show a balance of \$383.61.

Mrs. Cross, chairman of exhibitions, reported space secured in the Fine Arts Hall at Portland, Oregon. As this is the first time in the history of ceramics that a club has been assigned space in which to exhibit with Fine Arts we feel that much has been accomplished.

From the twenty-one nominations for Advisory Board members, the following were elected: Mrs. William Smith, Newark, N. J.; Mrs. Owens, Detroit, Mich.; Mrs. Culp, San Francisco, Cal.; Mrs. A. A. Robineau, Syracuse, N. Y.; Miss Cowen, Pittsburgh, Pa., and Marshal Fry, New York.

Miss Mary Chase Perry was re-elected Chairman of Education. A unanimous vote of thanks was given the editor and publishers of the KERAMIC STUDIO for the space so generously given in that magazine to the League.

M. ELLEN ENGLEHART, Rec. Sec'y.



EXHIBITION NOTE

THE Chicago Ceramic Art Association have just closed their annual exhibition at the Art Institute, Chicago. The exhibit of The National League of Mineral Painters was held at the same time, making one of the best exhibits of ceramic art that has been shown in Chicago. The exhibit though small, was choice.

Among some of the best things shown, was the flat enamel work of Mrs. A. A. Frazee. Mr. Campana's work showed the master hand of an artist. Mrs. Evelyn Beachy showed three good pieces in under glaze effect. Mrs. M. J. Coulter was very well represented by her usual good work on over glaze. Also some charming effects in hand built pottery.

The Club has adopted the National League study course, and the pottery would do credit to much older

workers. The Club is expecting to exhibit again this fall with The Arts and Crafts Society, at the Art Institute. The Club will have its annual outing about the middle of June, at Terracotta, where the beautiful Teco pottery is made. Mr. Gates, the originator and owner of same, is a member of the "C. C. A. A."

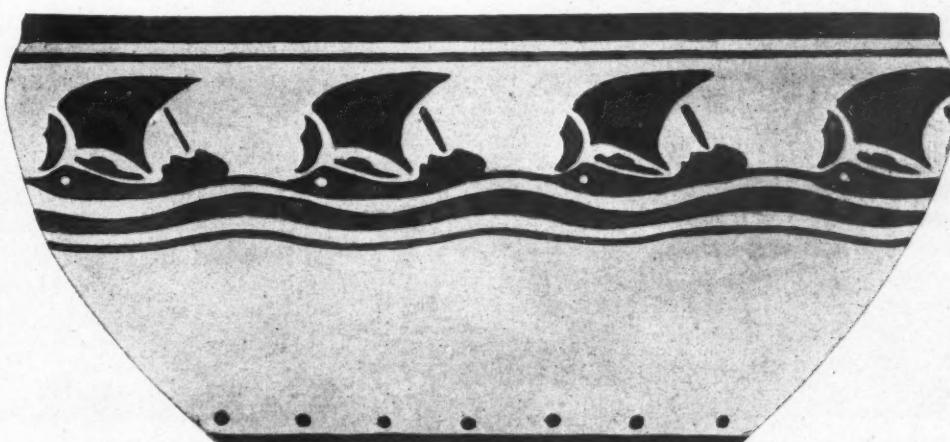


TOBACCO PLANT OR NICOTIANA

Eunice Eaton

From a German Study

Motif for tobacco jar problem for November competition. The variety with the large white flower is the most decorative. This flower is pinkish.

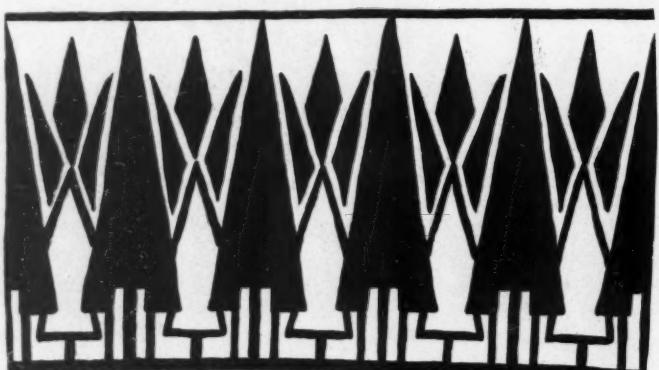


BOWL IN BLUE AND GREY—MARIE CRILLEY WILSON

KERAMIC STUDIO



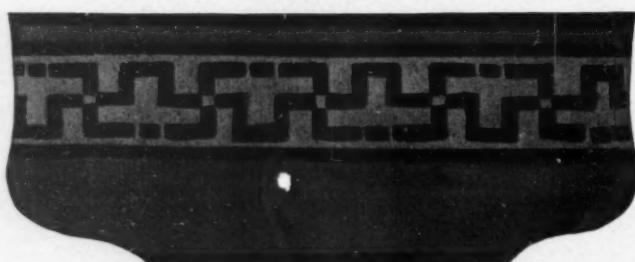
HELEN WALSH



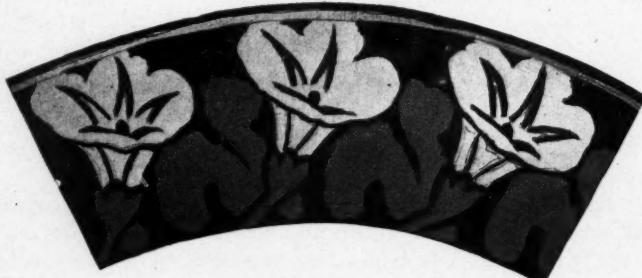
HELEN WALSH



HELEN WALSH



ADELIA MURRAY



MRS. F. N. WATERFIELD



HELEN WALSH



ADELIA MURRAY



GRACE ALEXANDER



ADELIA MURRAY

CLASS IN DESIGN—MISS MAUD M. MASON



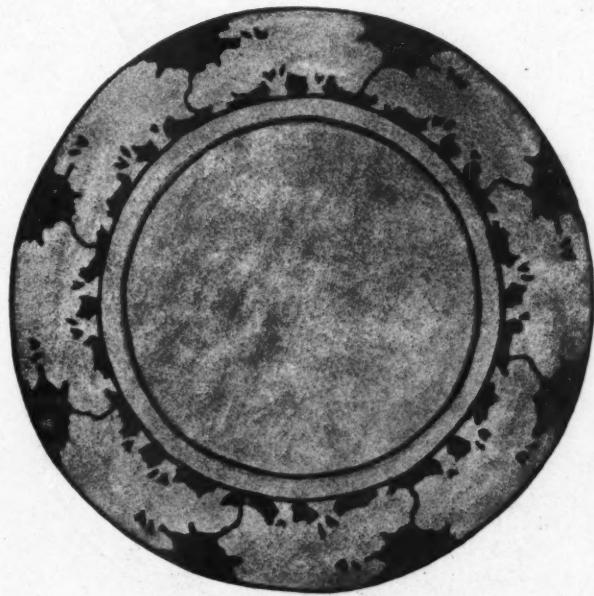
A. R. MURRAY



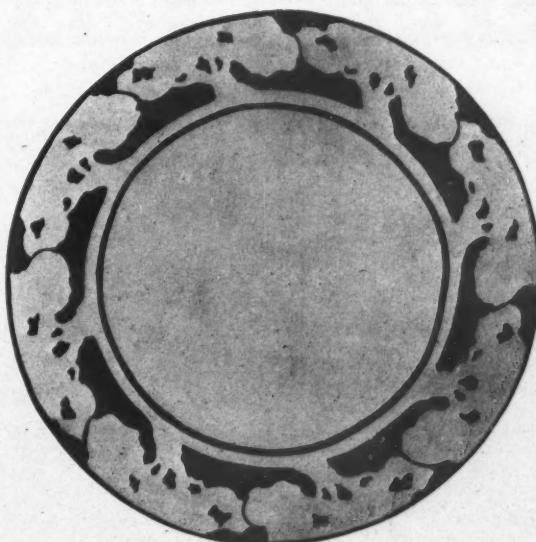
BLANCHE WALSH



GRACE ALEXANDER



MRS. F. N. WATERFIELD

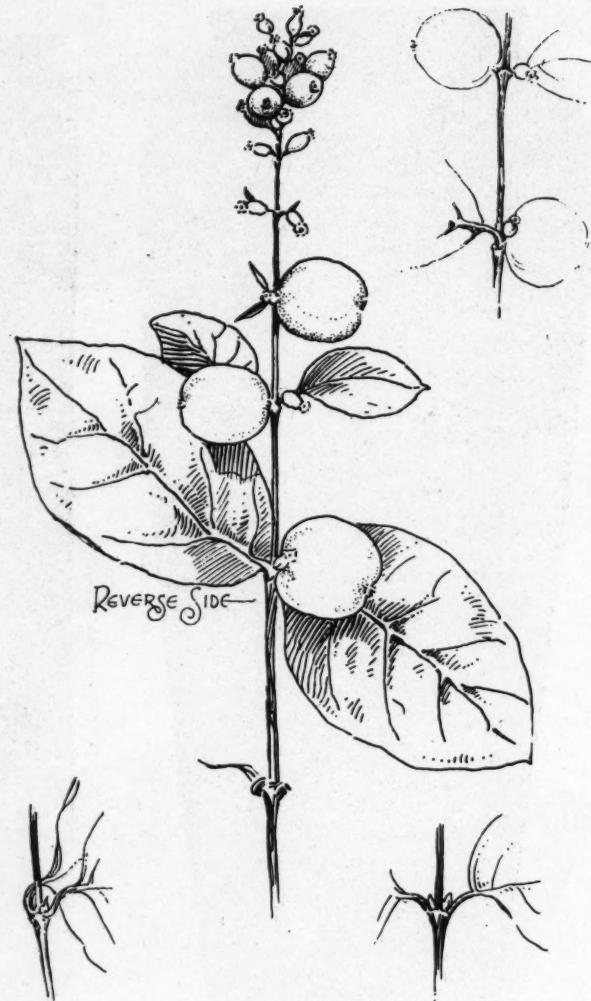


ADELIA MURRAY

CLASS IN DESIGN—MISS MAUD M. MASON



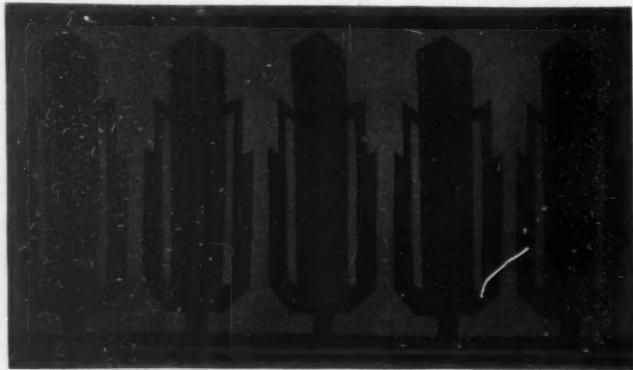
ADELIA MURRAY



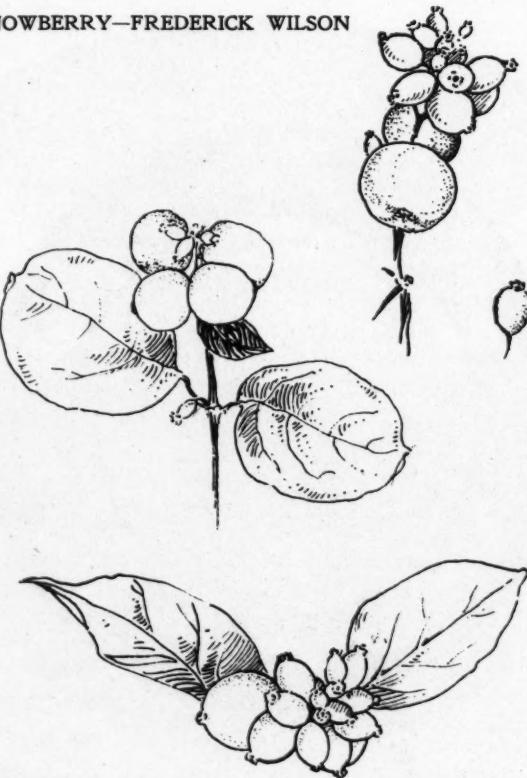
SNOWBERRY—FREDERICK WILSON

CLASS IN DESIGN—MISS MAUD MASON

The larger part of Miss Mason's class work was shown in the June KERAMIC STUDIO. We regret that space did not permit showing it altogether as it deserves to be studied as a whole.

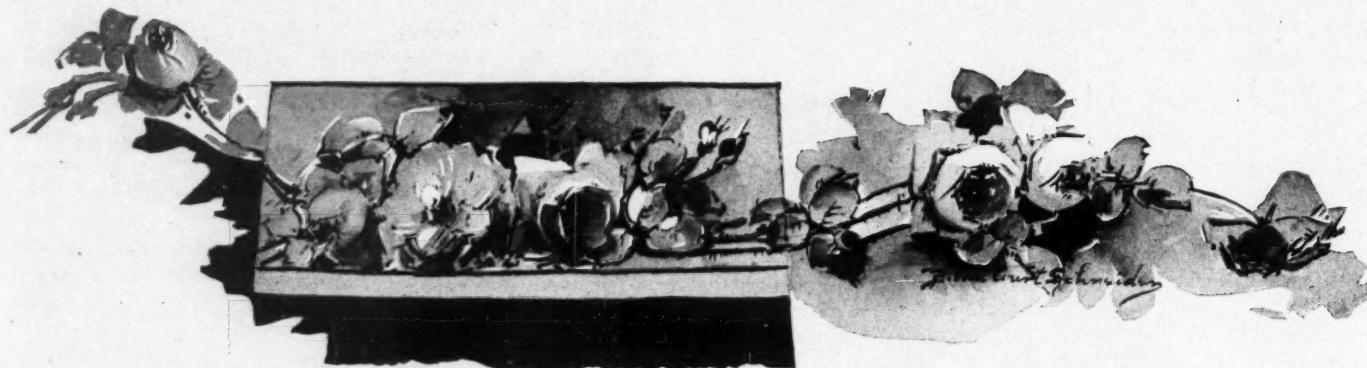


ADELIA MURRAY





SNOWBERRY—FREDERICK WILSON



BLACK STEIN

Blanche Van Court Schneider

WITH black paint carefully draw two lines one-sixth of an inch apart encircling the stein about an inch and a half from the top. Paint the roses with Rose for the first firing and suggest the leaves and background with Yellow Brown and Brown Green, keeping all light and soft. Paint the base of the stein black using any good powder black. Apply as evenly as possible stippling if necessary. Paint narrow band and handle in gold.

For the second firing, strengthen the light roses with a suggestion of American Beauty, and paint the dark rose with this same color, with a touch of Ruby in center. Accent the leaves with the same greens used in the first painting, and again apply the black paint to the lower part of stein. Let this dry until it is ready for dusting. If painted in the afternoon it should be ready to dust the next morning, then powder evenly with the black used in painting.

Again apply gold and fire. Add detail to flowers in third fire if necessary

* *

DIFFICULTIES WE CAN OVERCOME IN THE USE OF LUSTRES

Fanny Rowell

"How can we use lustres so we get the finished result without spots?"

Dry the lustres immediately after they are placed on the china, and manage your work so you may avoid dust. Half dry lustres are as ready to collect dust as the oils we use with mineral colors. Though the work may go into the kiln looking all right, every particle of dust that has rested on the lustre develops a mark that looks like the prick of a pin. Dust is much more disastrous to lustres than to mineral paints. Countless pin pricks dotted over a surface are as tantalizing a difficulty as we are likely to meet with in lustres, and what to do with it is most perplexing to the beginner, who cannot imagine how they came there.

Dry the lustres so there may be no wet surfaces to attract the dust. You may reply that it dries too quickly anyway. It certainly does dry so a tint cannot be padded further, a very few moments after it has been placed, but it is not positively hard and dry. If you touch it you will find it is slightly sticky. It will remain so for hours. It must be firmly dry immediately if you expect to have fine results. Whether it has been tinted or merely painted on, dry in an oven that is near the work, and an oven that may be lifted on and off a gas stove is better than a stationery

one that is used for other purposes. The top of the oven must be ventilated so steam may escape. It is not sufficient ventilation to leave the door open. As steam rises, if it does not find a way to escape, it falls back on the china, and wherever lustre is, makes tiny spots, and so many of them, countless as the stars are on a cold clear winter's night. These bits of moisture may also dash back in a kiln, if it is not sufficiently ventilated to allow escape.

Usually in a kiln there is, at any rate, a great deal of moisture from colors and golds, just as the heat begins to come you can see the moisture escaping from the air valve. If it were kept in you can imagine how sadly it would spoil your plans as to the development of perfect lustres.

The reason why we like a portable stove is that after the lustre has been dried the oven may be lifted off for the china to cool, and the work not removed until it is cool enough to handle carefully. Pulling hot china out of an oven is apt to mar it, and there is also a risk of breaking the china by suddenly bringing it into contact with cool air. But a stationery gas oven may be used by turning off the gas and letting the china cool.

An oven in the studio is useful too in drying gold or partially drying work that is to be grounded. I make a point to tell the way to use an oven because I have seen people go about it in such odd ways. Take for instance the handling of a plate that has a fresh lustre border. Push it into the oven and pull it out again, with the help of a paint rag, and you will probably find that you have pressed against the surface, and that the lustres stick. You cannot handle hot lustres any more than wet lustres, for until the china is cool the lustre is moist. But as the china cools the lustres become as hard as a rock. Do not make too hard work of doing all this, just use good practical common sense in the way you handle china and the way you dry the lustres. The intelligent comprehension of deftness, and extreme neatness conquer the chief difficulty of handling lustres.

Be direct in the way you place lustres. Your china is to be perfectly clean, of course, before you begin, and you know just where in the design you want to put certain lustres. Have the bottles in holes in a box, or in some other way, very firm so they will not tip over at a crucial moment. A block of wood with holes cut the size of the lustre bottles is the best kind of case to hold your equipment of lustres. Use a large flat sable brush for laying on borders or large surfaces. You are to lay on the wash rapidly so it will scarcely dry while you go round a border and edges may meet and combine without a rough line of heavier color. If you are very deliberate it will never do, and if you go over it,

to make it a little better, touching here and there, and pulling up the color, you had best take it off all and commence again.

But daubing in and out is uncertain work. As the lustres are very much the same yellowish grey color, a light shade before the kiln develops them, and not nearly so strong as they become, it is quite easy to suppose the surface clean and free from lustre when it is not. It is well to remember that lustres cannot be painted over unfired lustres. Any little unobserved particles cause blemish in the fired work.

Then keep your hands off it. How everybody wants to touch china. Even in working at it we touch it too much. Study deftness in handling, with no touching of the surface. When dried and cool wrap the china in tissue paper, and fire as soon as possible. But, if before firing, you think dust may have rested on the china, wipe off with a soft silk handkerchief.

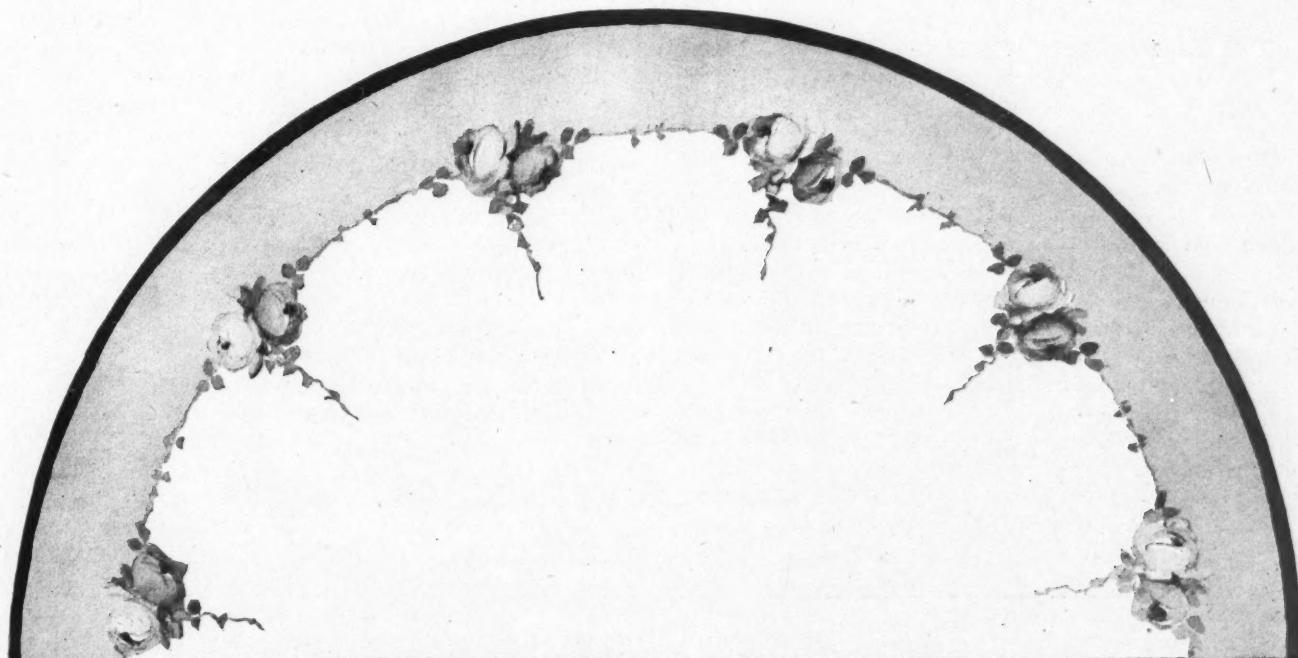
Use any brushes for any colors, even gold brushes or painting brushes, only be sure they are clean and dry. You need not have a great array of brushes. Wash them by dipping in turpentine or alcohol, when they are dry they are ready for use again. When you have finished for the day, after using the turpentine or alcohol wash which removes the color, wash freely with soap and water, exactly as you would brushes used for oil painting. This keeps the hairs soft and same as when new. Point carefully, or flatten as the shape of the brushes may require. Turpentine and many of the mediums we use in mineral painting, make the brushes coarse and hard. Thoroughly cleaning with soap and water preserves them and keeps them so we may enjoy using them. Do not have brushes labeled and kept for special lustres. It is only confusing. Keep them all so clean that they may be used for any lustres. As you should not use a brush until dry, it is not of any consequence whether it be turpentine or alcohol with which you wash out the colors.

If finger marks leave blurs and creases you may be sure that hairs that may escape from the brushes will be damaging too. The placing of lustres needs more dainty management than any other material of mineral painting.

Wet brushes will change the color of the lustres. It may be remedied after firing by a second application of same lustre, though of course the color deepens. Light green and dark green are especially apt to change in first firing either from this cause or by gases in the kilns, but a second application of same lustre makes them even in tint.

Lustres should have strong firings to make them permanent. Underfired lustres may be refired without retouching. As lustres do not enter into the glaze, but remain on the surface, as gold does, they are, like gold, liable to wear off. So give them as strong firing as possible to insure wearing quality. It can scarcely be fired too strong. It is beautiful and the colors carry perfectly in a firing even so strong that gold is burnt off. Do not be tempted because the lustres develop very quickly, to put them in the part of the kiln that gives the lightest fire. Although they commence to develop in even the small heat of a gas oven, they need the strongest kind of firing to insure permanency. I find opal one of the best wearing colors, a permanent one. Even the glass burnisher used ever so hard has no effect upon it. The best way to use opal is to paint it on thin. Use china that is rounding, not with perfectly plain surfaces. A tile would not be the best surface to bring out the beautiful qualities of lustre, nor would a flat rimmed plate. Shapes that are modeled and carved suit iridescent colors best. Opal used very heavily develops yellow spots that are too strong to be charming. Unless it is to be padded, paint the opal lustre thin, even if it must have two applications and two firings.

When several paintings of lustre are put on the same surface light lustres should be placed over the dark ones. Light lustres such as yellow or orange, opal or even light green, if you want a greenish tint, develop the best irides-



ROSE DESIGN FOR PLATE No. 1—MAUD MYERS

Plate with narrow border is to have pink roses on a gold background.

KERAMIC STUDIO

cent qualities of other lustres. A dark lustre over a light one simply amounts to about the same thing as if there were nothing underneath, but the thin light ones bring out greater radiancy in the dark lustres. The darkest effects are secured by putting on several washes of black lustre, and one of ruby, of course with a separate firing for each color, or wash. Finish by a wash of yellow lustre over all. In striving for dark effects, do not think that *thick* washes of color will help you. If you have ever found a film over lustres you may know it results from having used lustres too heavily. A thick wash of yellow lustre becomes semi-opaque, while merely a thin wash beautifies it all.

When lustres rest within a crevice heavily they will not craze like a color, but will peel off like flour, leaving white china. Repaint with a thin wash.

Freak things appear in lustres that can be accounted for only by gases in the kiln, and sometimes they are highly artistic. They may be radiant bits of colour that we cannot duplicate or repeat. These I would keep and cherish. If everything goes wrong with the work, however, you can take it off with eraser, and take off all the extraordinary finger marks that in some way have appeared at the same time. Use the eraser instead of the deadly hydrofluoric.

But perhaps they will generally go right. The first colors look crude, but fine finish works wonders. The lustres are a very fascinating element in mineral painting, both in the results and the pleasure of producing them. They should always be used in designs so they make contrasts with colors. Making a much higher glaze than colors they need to be toned down. Colors or gold may be placed over fired or unfired lustres. This gives opportunity to improve upon the coloring. Opaque grounds may be put over lustres as well as if the china were white, as there is nothing in the lustres to absorb the pigments.

Silver lustre, the only opaque one, is like platinum, of itself too cold, too dead in effect to be desirable for china.

Use it as a foundation color, and enhance its value by painting over with some other color, ruby or dark green, and with a final wash of opal or yellow. That beautiful yet somewhat illusive thing—success—that we are so earnestly striving for, is possible even with lustres. They are not unreliable, but are whimsical enough to keep from being monotonous; while we work with them, cleanliness, avoidance of dust, quick drying, strong firing, and an artistic sense of their fitness, insure success with lustres.

One reason why keramic workers have been so successful is that they have painted beautiful things, things that people want and that enter into their daily lives and make home beautiful. Lustres are beautiful in themselves, not a fad of the moment. Strong individuality may be developed in their use. We do not all want to decorate alike, nor to paint and design the same things. To succeed in art we must be ourselves, do what we feel compelled and inclined to do, what is in our heart to do, not being slavish followers of others. Let us study technique, and design, then be ourselves in our own work.

SUMMER SCHOOLS

The River School at Washington's Crossing, New Jersey will be open from July 12 to August 18, under the instruction of Richard Farley, painting; Myra Burr Edson, design, and Charlotte Busck, applied design.

The Summer School of arts and crafts at Port Sherman, Lake Michigan, will be open from July 5 to August 30. The instructors are Forrest Emerson Mason, Burton A. Marr, Judson Decker and Elizabeth Troeger.

The Alfred Summer School of Pottery, Alfred, N. Y., will open July 5th and continue until August 15th, under the direction of Charles F. Binns.



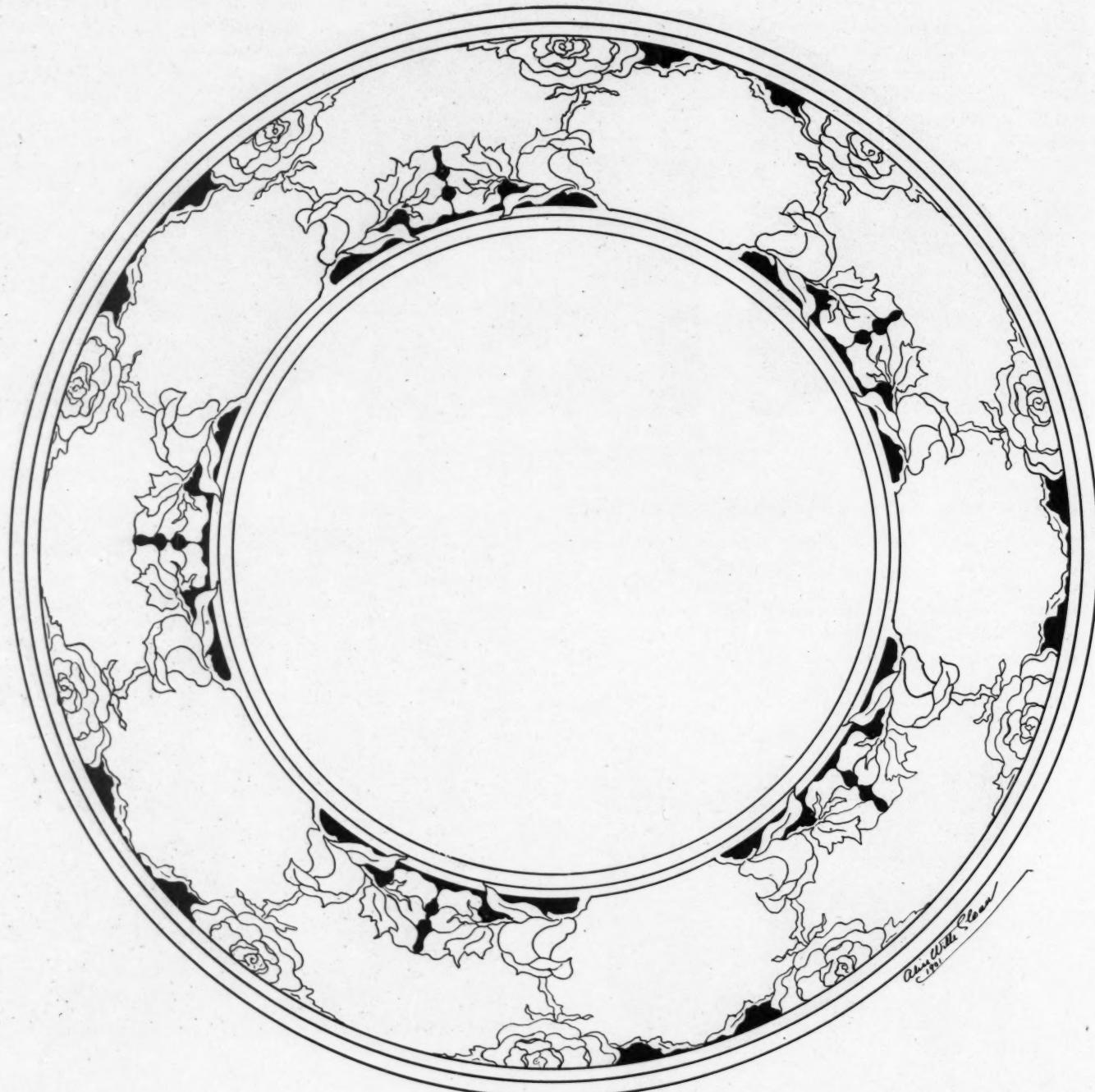
ROSE DESIGN FOR PLATE No. 2—MAUD MYERS

Narrow gold band on edge of plate, pink rose and two of deeper tone, should be painted in for first fire; pink ones with Carnation; deeper ones with Rose and Roman Purple mixed, second fire, tint band with light green, give roses wash of rose, foliage delicate greens.



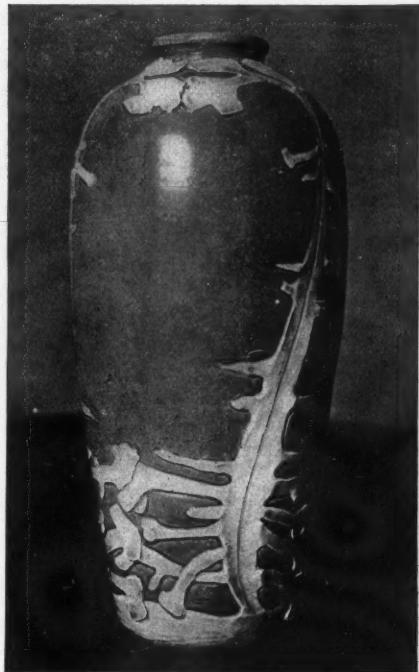
CARNATIONS—I. M. FERRIS

Lightest flowers peach blossom and retouched in second fire with Rose and Ashes of Roses. Dark ones Ruby shaded with Purple Black. Background Ivory in lightest places with Air Blue toward the edge. In dark places Royal Green, Dark Green and Copenhagen Blue. Dust when nearly dry for first fire and if wanted very dark dust also in second fire.



ROSE PLATE—ALICE WITTE SLOAN

Roses and buds a soft tone of orange shaded with red. Leaves green. Background pale dull yellow. Black portions brown.



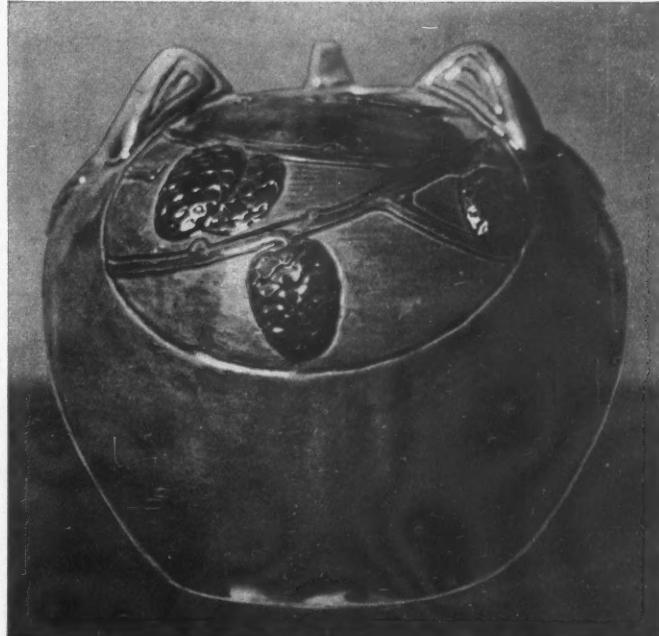
IMPERIAL AND ROYAL SCHOOL OF ARTS AND CRAFTS OF PRAGUE, AUSTRIA

CERAMICS AT THE ST. LOUIS EXPOSITION

THE foreign exhibits of pottery and porcelains were, perhaps, more instructive to Americans than any of our home products, being the outcome of quite different methods of study and different attitudes of mind both in choice of medium and in modes of expression. What was particularly impressive was the remarkable exhibits of school work in all the arts and crafts, especially pottery. In the Austrian section the Imperial and Royal school of Arts and Crafts of Prague, George Stibral, director, sent some most



SCHOOL OF ARTS AND CRAFTS, PRAGUE



SCHOOL OF ARTS AND CRAFTS, PRAGUE

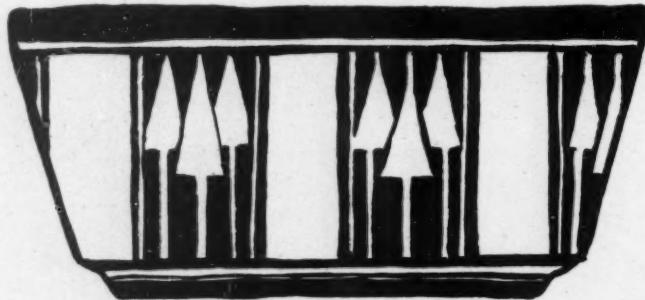
clever work by pupils of Professor Kloucek. The pottery is rather heavy in effect but forceful and looks to be hand-built. Most of the pieces illustrated are different expressions of the same motif and for that reason are unusually interesting.

From the Brazilian section ten vases, the work of E. Visconti, Rio de Janeiro, were most unique and unexpectedly artistic in design and color. Unfortunately we were unable to obtain photographs, but the general effect was a reminiscence of the "Art de la Ceramica" illustrations in KERAMIC STUDIO after the Pan-American.

WILD CARROT

Mary Alley Neal

AS this wild flower is sometimes called the Queen's lace handkerchief, it is suggestive of soft lace-like edges melting into the background. The best way to procure this effect, is to paint your background first with an oil (Balsam of Copaiba) that will keep your color open a long time to give you the opportunity for working your flowers into it while still wet and blending the edges with a pad. Take for instance a vase: After drawing in your design commence with Shading Green and a little Royal Purple to grey it, then Copenhagen Blue and Apple Green and Violet, then Grey Green towards the bottom, using Balsam of Copaiba at once for the flowers and Ivory for lightest tones, adding Yellow or Apple Green for the light green tones and Copenhagen Blue, Violet and Apple Green for the shadow side softening into the backgrounds, painting some shadow blossoms right into the background, and wiping out or painting in leaves and stems with Apple Green and Violet blending into the background at the base. Now put in your darkest touches with Shading Green, Brown Green and Violet, and take out your high lights sharp and clear in the distinct little single flower forms that go to make up your broad mass. As your background is of grey greens, cold in tone, your flowers should be warm in tone on the light side and a warm yellow and yellow green should predominate with the soft grey greens in shadows. When dry, dust with same colors used in painting. In the second fire you will have to darken the background and work in a little more detail to the flowers and accent the stems and leaves.



BOWL, OLIVE SHERMAN



CORRECTIONS

The golden brown mottled glaze stoneware jar attributed to Mr. Whalley in the account of the N. Y. Society exhibition was the work of Miss Maria Jordan of Portland, Me. The plate attributed to Mrs. Price was the work of Mrs. Marie Crilley Wilson.



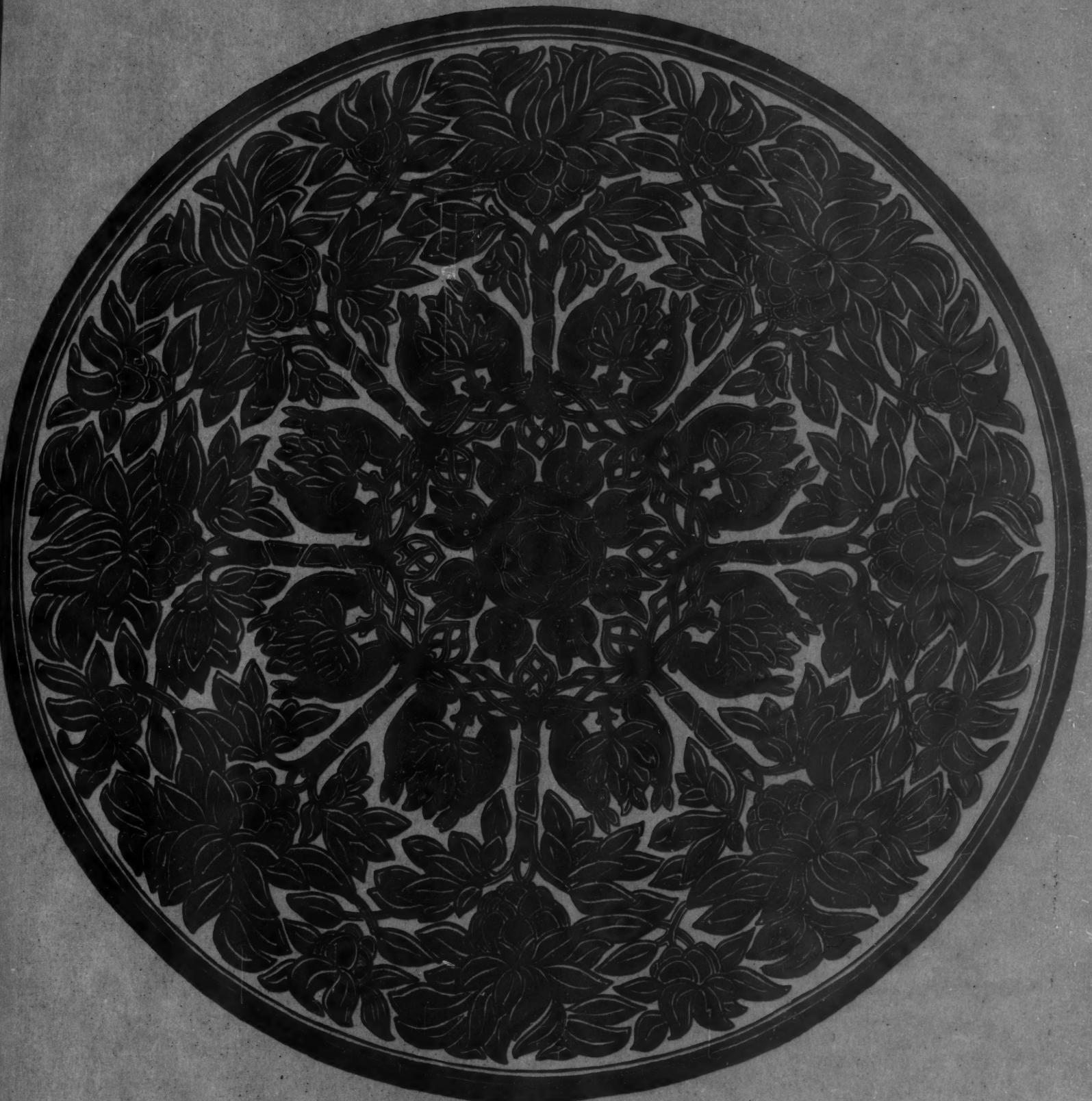
WELSH RAREBIT PLATE (Supplement)

Helen S. Patterson

TINT the entire plate a deep cream tint, using Yellow Ochre with a touch of black. After firing execute the design in two shades of Delft Blue, making the darkest tone a trifle purplish by adding a touch of Ruby Purple. The darker tone may have to be gone over in a third fire.



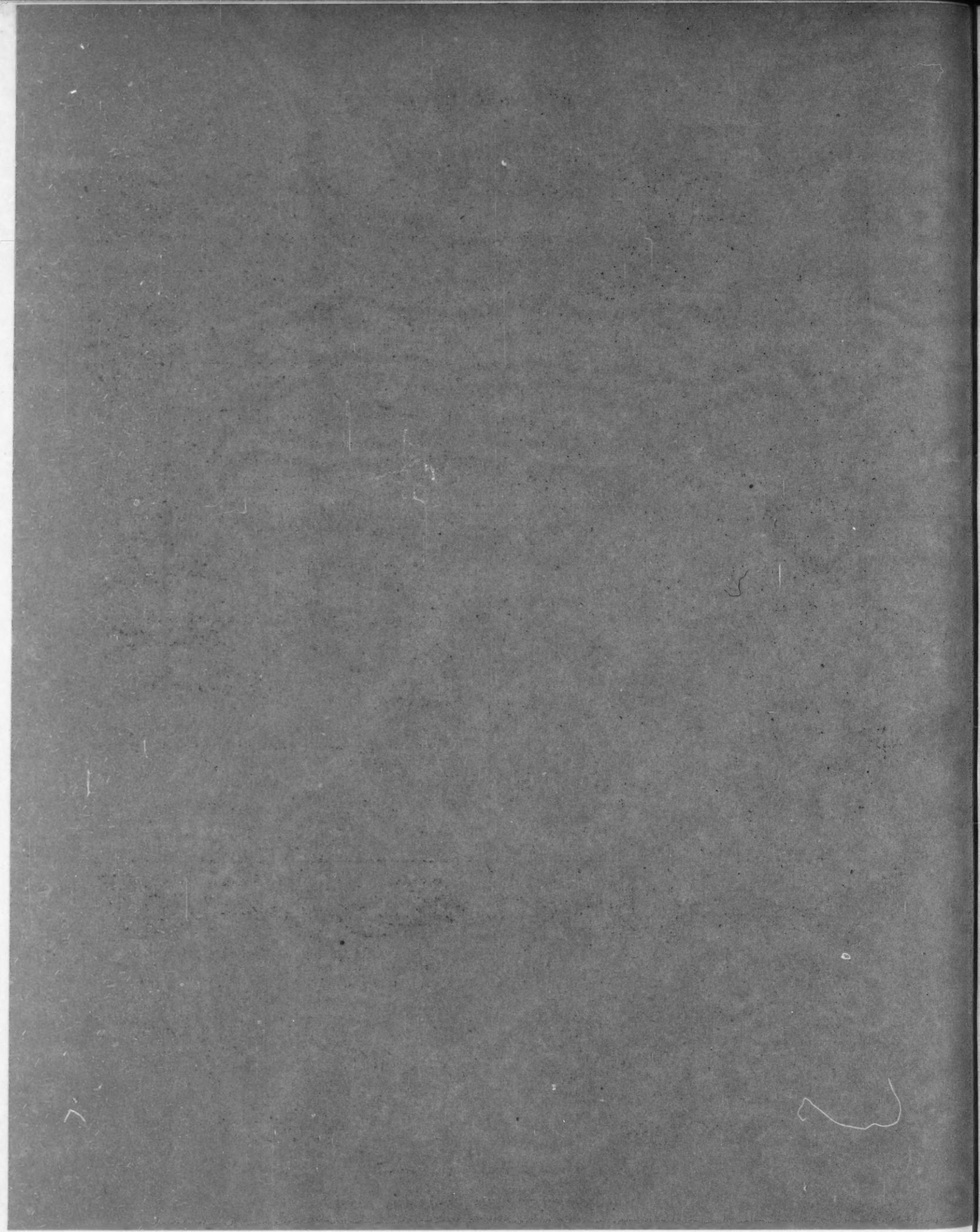
WILD CARROT—MARY ALLEY NEAL

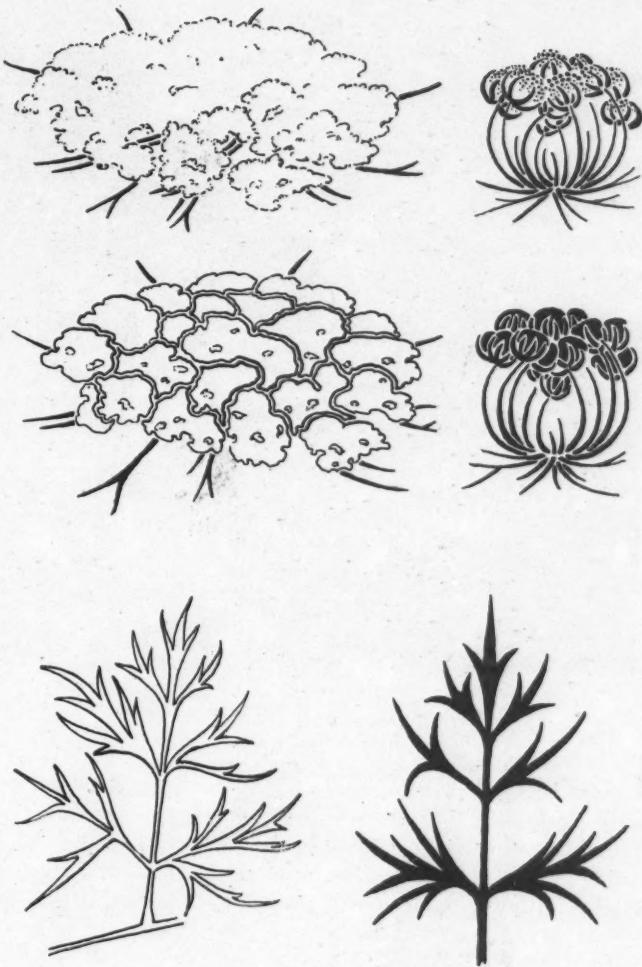
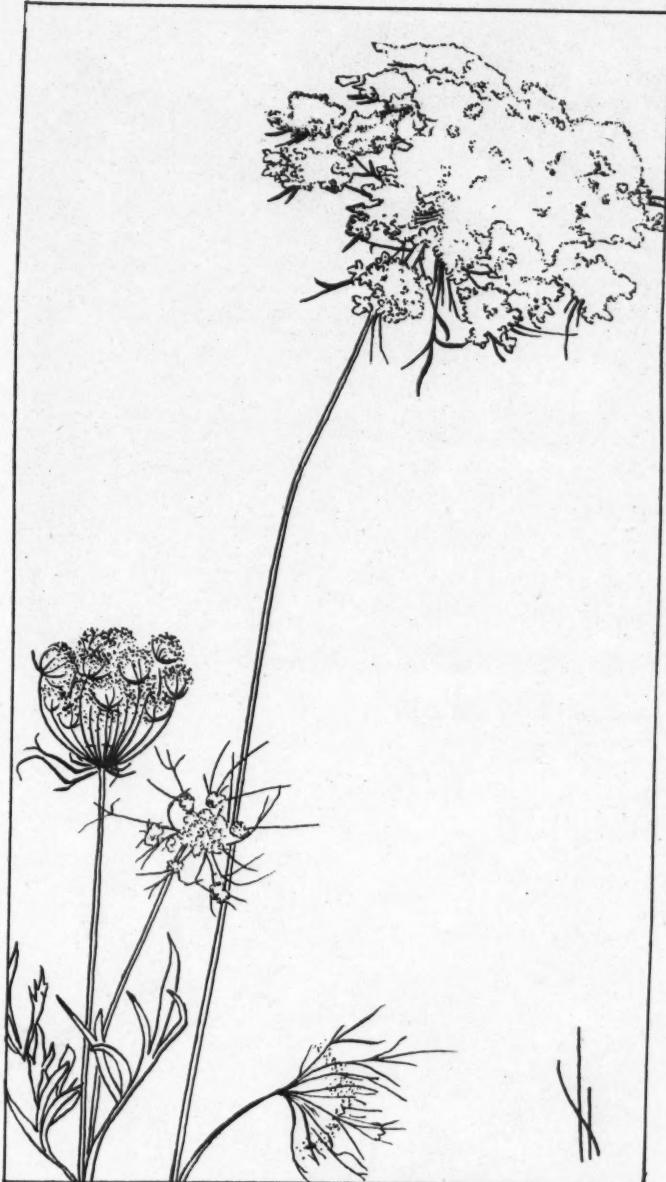


RAREBIT PLATE—H. S. PATTERSON

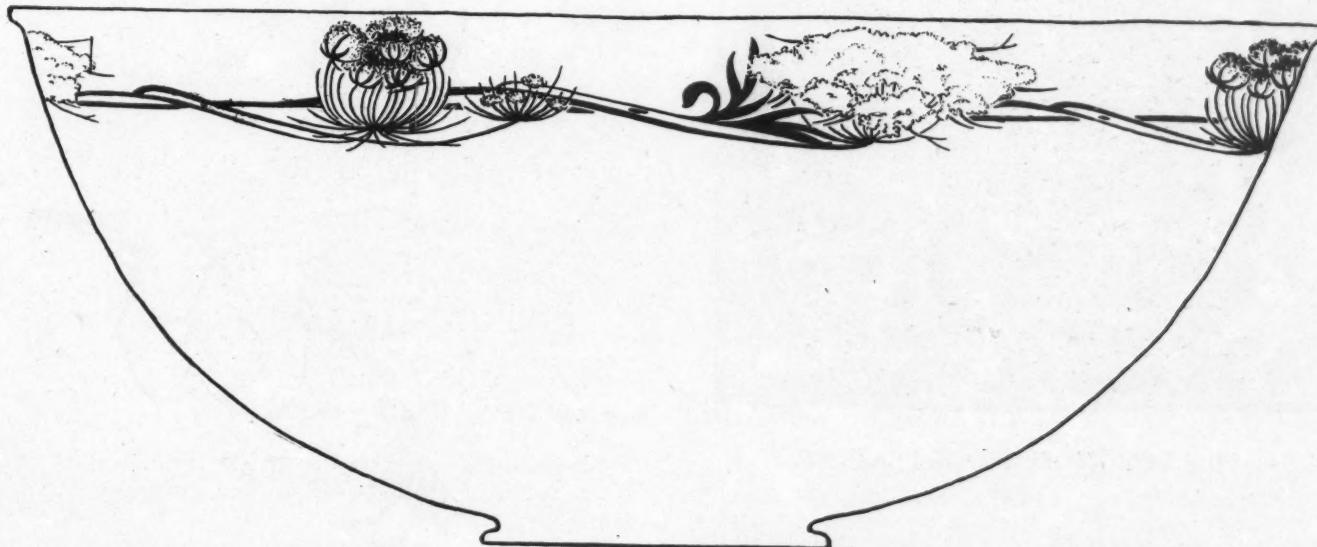
JULY 1905
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.





Tint cream, blossoms white, stems and leaves grey green,
top of seeds pale brown.

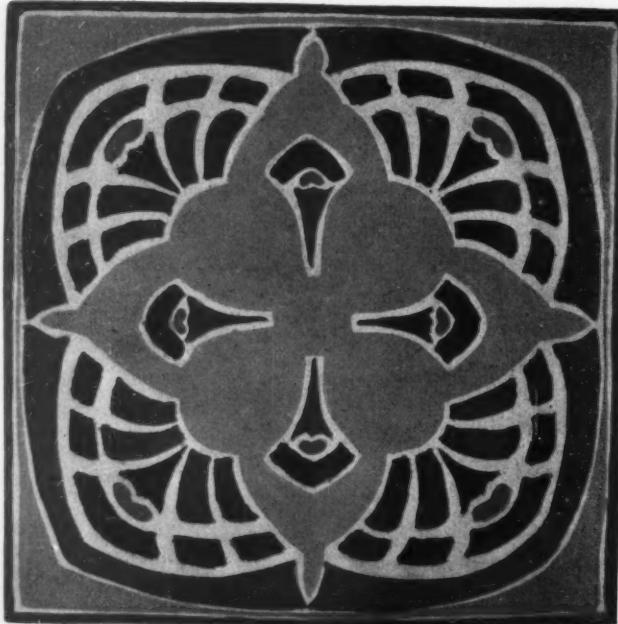


STUDY OF WILD CARROT—RUSSEL GOODWIN



LANDSCAPE—HENRIETTA BARCLAY PAIST

IN colors—Make the sky a strong blue (Deep Blue Green) and the ground the color of yellow sand (Yellow Ochre with shadows of Copenhagen and Sepia), the trunks of the trees grey (Copenhagen shaded with Black) and the foliage a strong grey green, use Shading or Dark Green, Moss Green and Black. If in monotone, tones of green, grey or brown are pleasing.



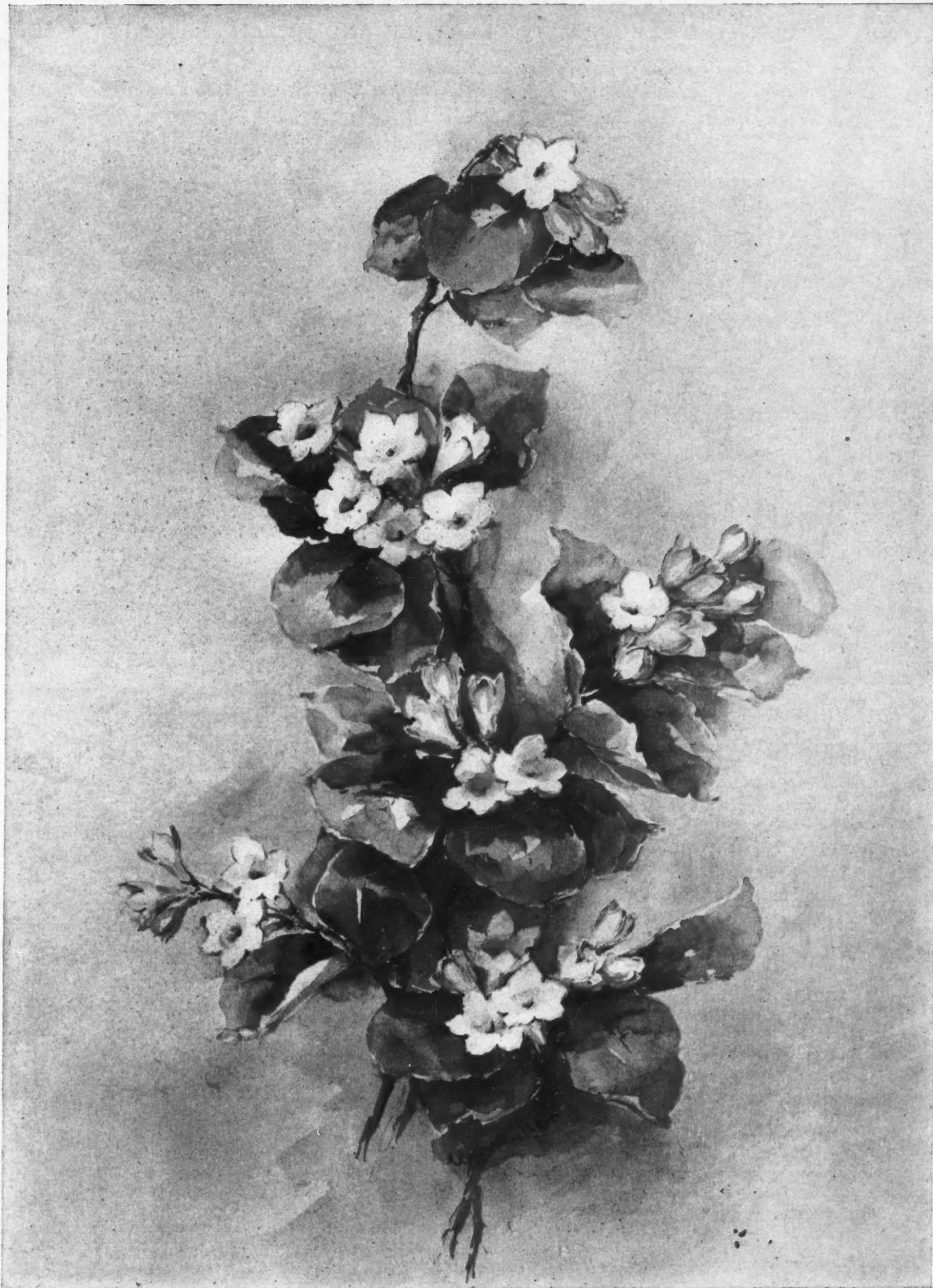
TILE DESIGN—PEACOCK FEATHER

Margaret Overbeck

Ground and center square a dull light mahogany tint, design in two shades of Olive Green with violet spots in eyes, outlines a dark cream tint.



ARBUTUS—M. E. HULBERT



ARBUTUS OR MAY FLOWER—M. E. HULBERT (PRIZE STUDY)

THE buds and outsides of the flowers are pink and the inside white, showing a little pink on the edges of the petals. The leaves are glossy, brownish green and rather thick and the stems a reddish brown.

For China—Use Rose color, Lemon Yellow, Brown Green and Ochre for the flowers, and Deep Blue Green,

Moss Green, Brown Breen and Chestnut and Finishing Brown for the leaves and Chestnut and Finishing Brown and Pompadour for the stems.

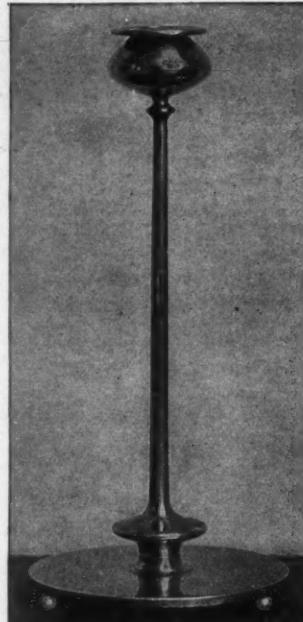
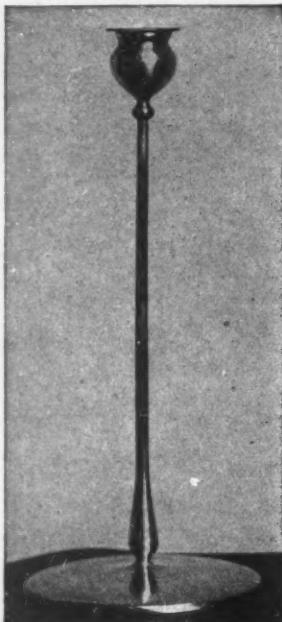
For Water Color—Crimson Red, Lemon Yellow, Hooker's Green 1 and 2, Olive Green, Burnt Sienna, Brown Purple.

THE CRAFTS

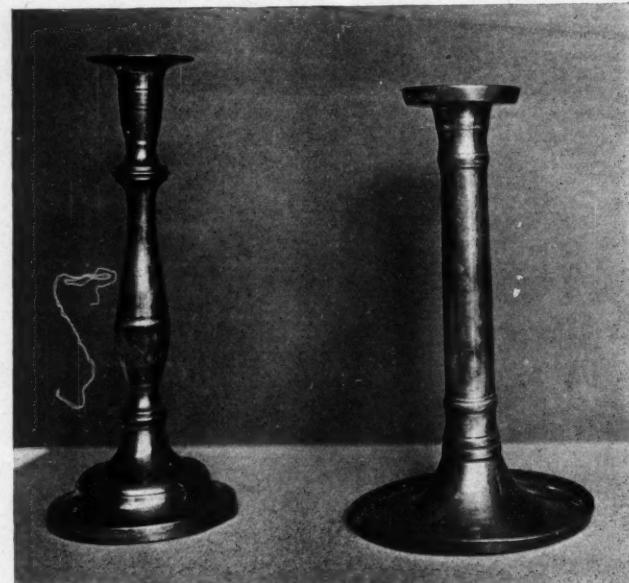
WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



CANDLESTICKS—THE JARVIE SHOP



ITALIAN

FIG. 1

FRENCH

CANDLESTICKS OLD AND NEW

THE candlesticks of our forefathers find their homes today in pleasant places. Many of them are worthy of the veneration shown them. Take for instance, Figure 3. The tallest candlestick is old English probably about the end of the 17th century. The other one is also old English. In Fig. 1 and 2 are specimens of Italian, French, old American, and the two small ones are probably Russian. Each one is characteristic of its period and has great charm and beauty.

The new candlesticks illustrated were made by Mr. Robert Jarvie, who has lately learned for himself the sobriquet of "The Candlestick Maker." Some years ago Mr. Jarvie became interested in the making of a lantern, which

after some difficulty in obtaining material, he finished. The work of this one lantern appealed to him so strongly that he very soon made himself a master of the subject of interior illumination. The making of a candlestick succeeded that of the lantern and in the following illustrations we give a few of his characteristic productions.

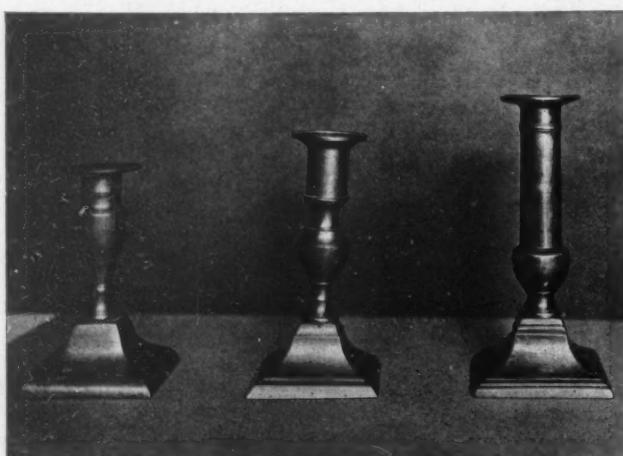


FIG. 2

PROBABLY RUSSIAN

AMERICAN

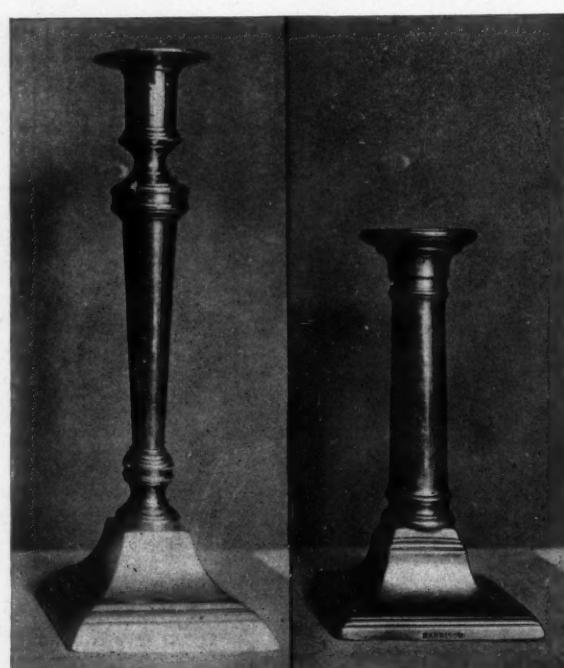


FIG. 3—ENGLISH

The great charm of these candlesticks is their simple dignity and restful finish. Many of them are cast in brass and copper, polished so that the metal is left with a dull glow, others are treated with acids to produce antique effects. Some of them are spun, and some are made by hand, each one vieing with the other for utility and beauty, showing the work of a craftsman who labors equally with hand and brain. The old candlesticks were kindly loaned to us for reproduction by Mrs. W. T. Bush, Brooklyn.



CANDLESTICK—THE JARVIE SHOP

OLD ROMAN JEWELRY RECENTLY DISCOVERED NEAR POMPEII

A RECENT despatch from Rome, Italy, states that excavations near Pompeii have resulted in the discovery of a human skeleton, and near it, of four solid-gold bracelets of beautiful design, set with emeralds; a pair of large Oriental pearl earrings, two golden necklaces set with pearls and emeralds, and two emerald rings.

The articles of jewelry are of the Roman Pompeian epoch, and are of great artistic value.



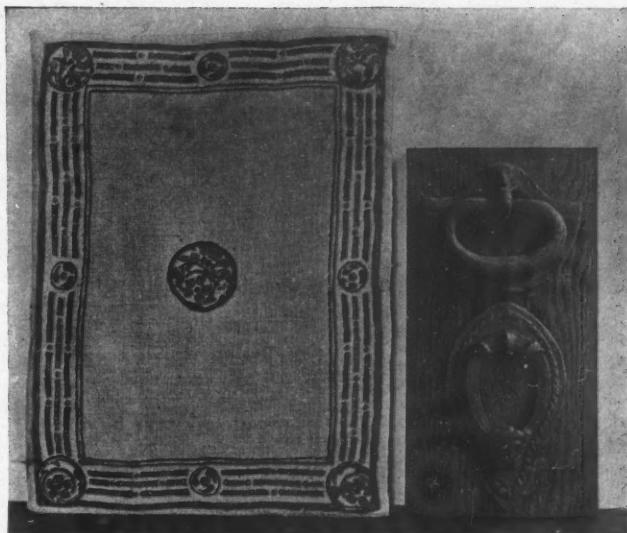
CANDLESTICK—THE JARVIE SHOP

ANSWERS TO INQUIRIES

M. C. Drake—The lead lines on lamp shades are colored green by first being covered with a copper plating; then that is oxidized with a solution, which any copper plater will supply.

W. D. K.—Gold leaf is applied to leather with Finishers' glaire and a heated tool. The glaire is made from the well beaten white of an egg diluted with half its quantity of white vinegar and allowed to stand. Wherever the blind impression is to be covered with the gold leaf the glaire is painted on with a very pointed brush and after a few moments the gold leaf is put on. The heated tool is applied over the gold.

H. M.—The best grades of Russian calf skin, oozie calfskin, or split cowhide are best for modeling. Sheepskin does not model well.

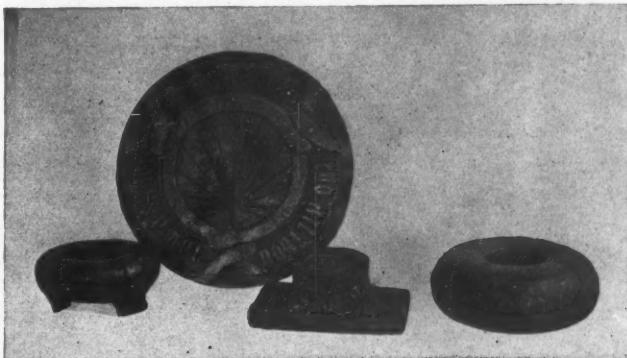


MARY BACON JONES

ALMA KRAUS
MARY BACON JONES

Y. M. C. A. EXHIBITION

The Young Women's Christian Association, East 15th Street, New York, held their annual exhibition in their studios May 31st. The work of the students under the direction of Miss A. S. Walker and Miss H. Turner, showed improvement on that of the previous year. Particularly interesting was the work in clay. A large Jardinier with Greek reliefs, a medallion of Dante by Miss A. N. Lee, ink-stands by Miss Squire, Miss Newell and Mrs. Green, and a sun dial by Miss Beebe. Some of the students had modeled in clay several very attractive door knockers, those by Miss

ELIZABETH BEEBE
ELSIE NEWELL

GRACE GREEN

M. B. Jones and Miss Alma Kraus, are illustrated. From the work in wood carving we give the side panel of a desk by Miss Ida M. Foster designed from illustrations in Du Chaillu's *Viking Age*. The general Norse treatment is carried through the desk.

Miss Turner has lately started a class in embroidery, and the portfolio cover in Russian Homespun embroidered in dull blues and greens, by Miss M. B. Jones, shows a very good beginning.

The Jury, Mr. Marshal Fry and Mr. F. W. Belknap, made the following awards:

MORNING CLASS—First Year Scholarship, Sylvia A. Williams; Honorable mention, Mimi Kohlmann; Advanced

Scholarship, Grace Reynolds; Honorable mention, Agnes N. Lee.

EVENING CLASSES—Costume Drawing—Scholarship, Marie Behrendt; Honorable mention, Marguerite Newmann and Helen Rall.

GENERAL ART CLASS—First Scholarship, Ida Foster (wood carving); Second Scholarship, Helen Fuchs (embroidery); Divided, Katerine Bittoklite.



DESK—IDA M. FOSTER

Ship designs from Du Chaillu's Viking Age. The cover has a combat between horsemen.



BASKETS BY AMERICAN INDIANS

BASKET making was a common industry with all the Indians of the American continent. In the north baskets were and still are made, and we know of their manufacture by the Indians of Carolina, Virginia, Georgia and Louisiana. Baskets have also been found among the Mound Builders. In the ruins of Southern Colorado and that interesting region of Arizona and New Mexico some of the prehistoric graves contain so many baskets as to give their occupants the name of The Basket Makers.

Indian basketry is almost entirely the work of Indian women and among primitive arts, furnishes the most striking illustration of their inventive genius, resourcefulness and wonderful patience. As Dr. Otis S. Mason says, a careful study of the homely occupations of savage women is the best guide to their share of creating the aesthetic arts; whether in the two Americas or in the heart of Africa or among the people of Oceanica the perpetual astonishment is not the lack of art, but the superabundance of it.

Some of the oldest known specimens of Indian basketry are woven. The beautiful cigar case (Fig. 1) was made by the women of Bolivia who weave the celebrated Panama hats, the texture being fine twilled work. The ornamentation should be studied carefully for it consists of twined weaving in which both warp and weft strands are brought

together in pairs and one twined about the other. There is no attempt at any thing but plain over two weaving elsewhere in this example.

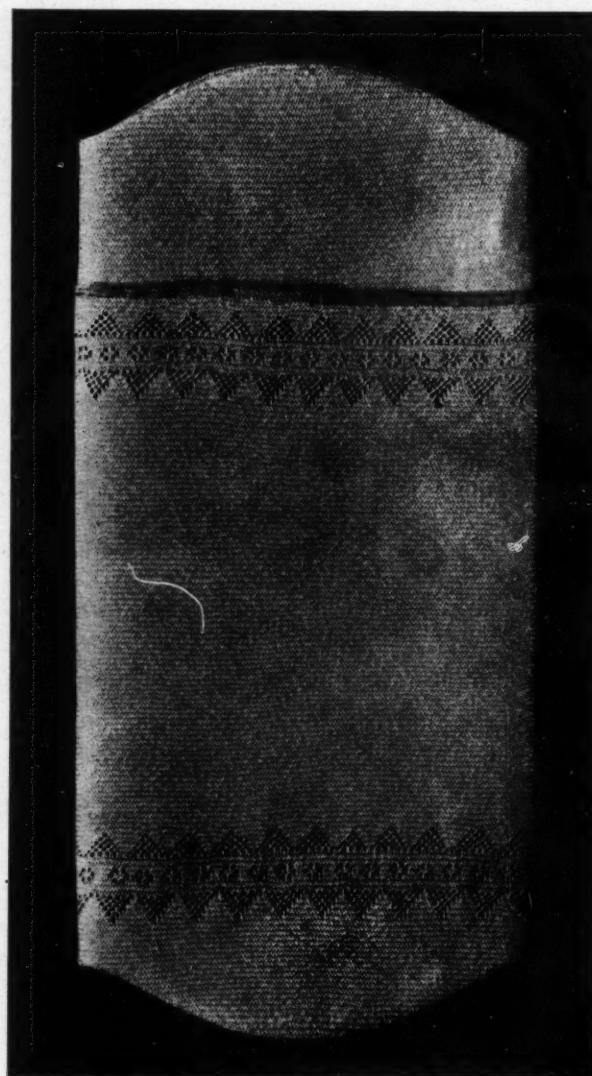


FIG. 1. CIGAR CASE IN TWILLED WEAVING

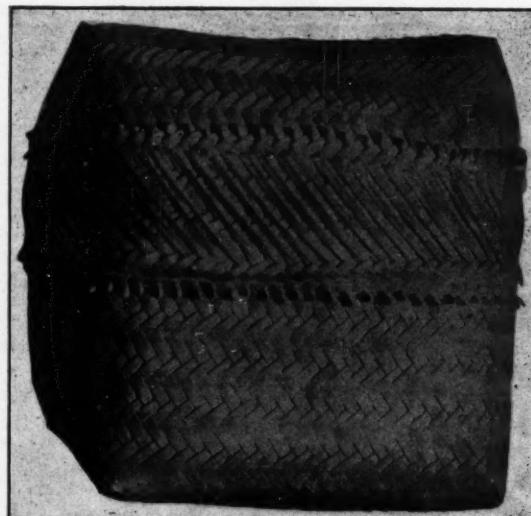


FIG. 2. YAQUI COVERED BASKET

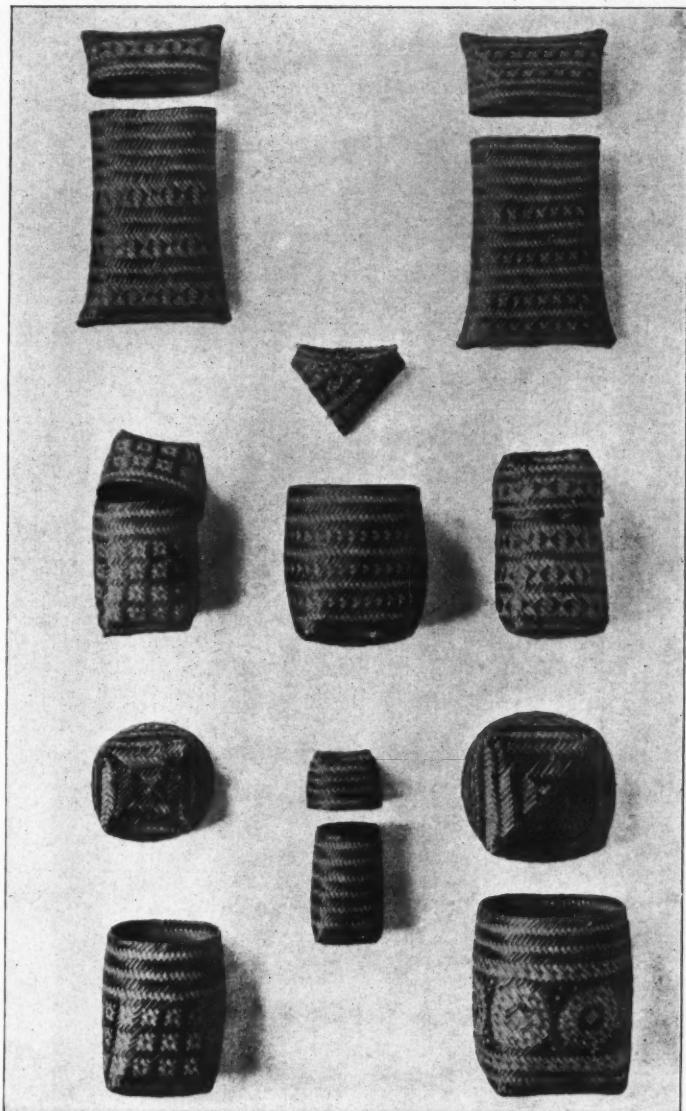


FIG. 4. TWILLED BASKETS OF THE CHETIMACHAN INDIANS

To the student of technology it is charming to read in this connection from Ure's Dictionary, the labored description of twilled loom work, with its hundreds of parts in the climax of a series of inventions initiated with savage women's figures.

Twill or tweel. A diagonal appearance given to a fabric by causing the tweft threads to pass over one warp thread, and then under two and so on instead of taking the warp threads in regular succession one down and one up. The next tweft thread takes a set oblique to the former throwing up one of the two deposed by the preceding. In some twills it is one in three, or one in four.

Numerous fabrics are woven in this way, satin, blanket, merino, etc. When the threads cross each alternately in regular order it is called plain weaving, and basket makers of to-day also use the term braided, but in twill the same thread of tweft is flushed or separated from the warp while passing over a number of warp threads and then passes under a warp thread as in the covered baskets, Fig. 2 and 3, made by the Saqui Indians of Northern Mexico, from the collection of Dr. A. Hedlicka. They are made of palm leaf strips in twilled weaving. Hundreds of these baskets are woven of various sizes and packed in nests and are the

common receptacle for all sorts of articles among the Saqui. Especial attention is called to Fig. 3 as it is an excellent example of double weaving. Strips of palm leaf are worked in the pairs, the upper side of the leaf being outermost. At any moment however, these strips may be separated and each member of the pair do service for warp and weft separately. The Saqui of Somora, Mexico, says Palmer, split the stems of arundinaria for basketry by pounding them carefully with stones. The reeds divide along the lines of least resistance into splints of varying width which are assorted and used in different textures.

Fig. 4 represents the work of the Chetimachan Indians, who have their home on Grande River and the larger part of Charenton. They use cane chiefly in their baskets and all of their weaving is in the twilled style.

Fig. 5 represents some baskets from British Guiana, these specimens are all of the twilled pattern, wrought from a brown vegetable fiber which shows the same on both sides. There is an entire lack of gaudy dyes in the Guiana baskets, the only colors being the natural hue of the wood, and a jet black varnish. Their pack-alls are square generally, the baskets and lids are the same shape, the latter being larger slip over the former and entirely cover it. Sometimes the true Caribs make the basket and lid double, and

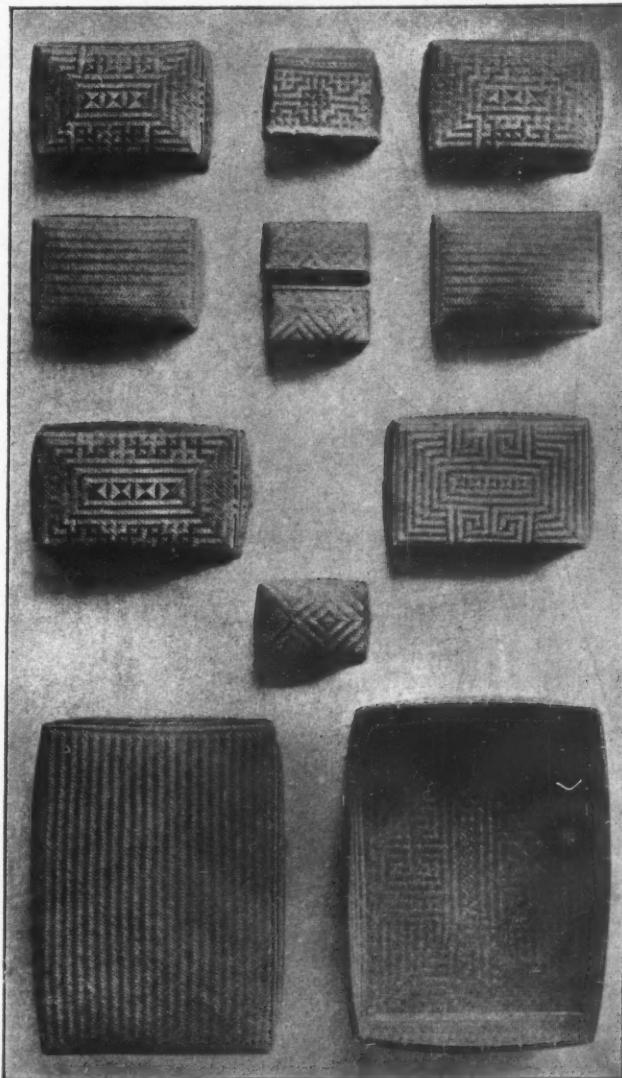


FIG. 5. BASKETS FROM BRITISH GUIANA

KERAMIC STUDIO

between the two layers of basket work certain leaves are inserted to make the whole water-proof.

The illustrations in this article and much of the infor-

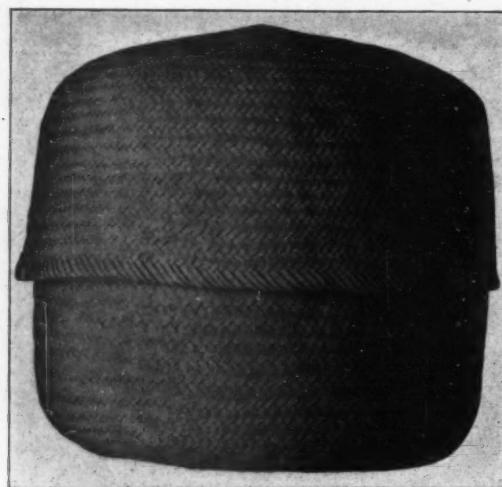


FIG. 3—YAQUI COVERED BASKET

mation, were taken from *Aboriginal American Basketry*, by Dr. Otis S. Mason, Curator of Ethnology, U. S. National Museum.

* * *

JEWELRY AT THE EXPOSITION

There was not a great deal of jewelry from the Crafts shops in this country at the exhibition in St. Louis. Among other things Francis Barnum had a pierced silver pendant set with turquoise and pearls.

Jean Carson a silver brooch and pendant, James H. Winn, a silver brooch with green enamel, a gold scarf pin and a silver pendant Fig. 1. The pendant was carved and finished with small punches. Translucent enamel was put in the open places and the pearl attached. The chain was

made of two oval links, twisted, cut open and twisted again, finished in green gold.

Mrs. Sears exhibited a gold necklace (Fig. No. 2), set with stones and enameled.

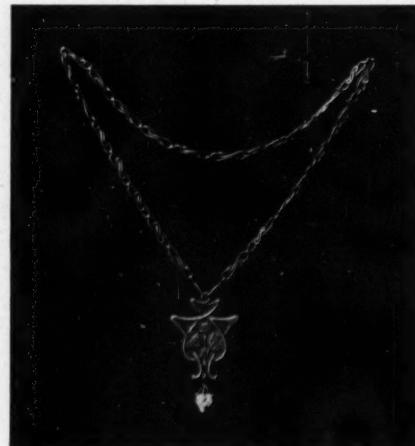


FIG. 1—JAMES H. WINN

Mrs. F. C. Houston exhibited a silver pendant (Fig. No. 3,) set with chalcedony and pierced.



FIG. 2—MRS. SARAH C. SEARS

* * *

ANSWERS TO CORRESPONDENTS.

E. D.—Enamels blister usually from too much oil in the mixture or from too rapid drying. The kiln always has a better draft if the chimney is high. If in the cellar and communicating with a flue in the house chimney the draft should be good, as the chimney would be then probably two to three stories high; good firing has been done with a short chimney but it is safer to have as much as possible. A damper in the pipe is a good thing as it can be shut after turning out the kiln and will keep the kiln from cooling too rapidly.

B. L. K.—For a shaving set, an Indian design would be appropriate in soft colors. Buff, black, dull red, with perhaps a touch of blue or green, on a light tan ground. For a loving cup, any conventionalized floral or fruit motif would be appropriate, or cupids done in the flat with outlines and arranged in a design.

G. W. M.—We have never tried a mat color over a glazed color. You had better make an experiment on a broken bit the next time you fire. We would hardly think a lighter mat could be made to cover a darker color. We would be interested to hear the result of your experiment.

In mixing two mat colors, it would be best to rub them down thoroughly with alcohol, then when dry, which will be very soon, the mixture can be easily powdered again for ground laying. The Royal Worcester finish and others of the same kind are put on the white china to make a dull finish, but if glazed colors are used over it, even after firing, they will show a higher gloss than the ground. This finish can not be mixed satisfactorily with overglaze colors. The mat colors are hardly suitable for painting. They are used chiefly for tinting or grounding in conventional work in combination with gold work. Use the Hard or Unfluxed gold over raised paste, two good coats are generally enough, but it is sometimes necessary to go over it in a second

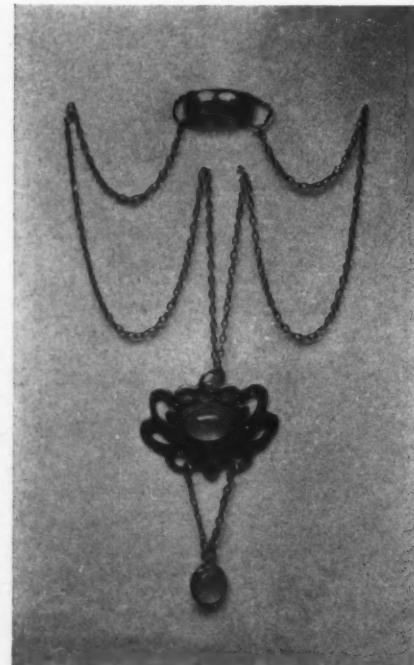


FIG. 3—MRS. F. C. HOUSTON

fire—gold can be applied over paste that is thoroughly dry but it is safer to fire the paste first.

Liquid Bright gold is similar to lustre and may be used with or under other lustres.

Etching on china is done by covering the piece with wax, drawing the design with a steel point and applying Hydrofluoric Acid to the design until it is eaten out. It is a dangerous piece of work, if you wish further directions let us know and we will give them in these columns.

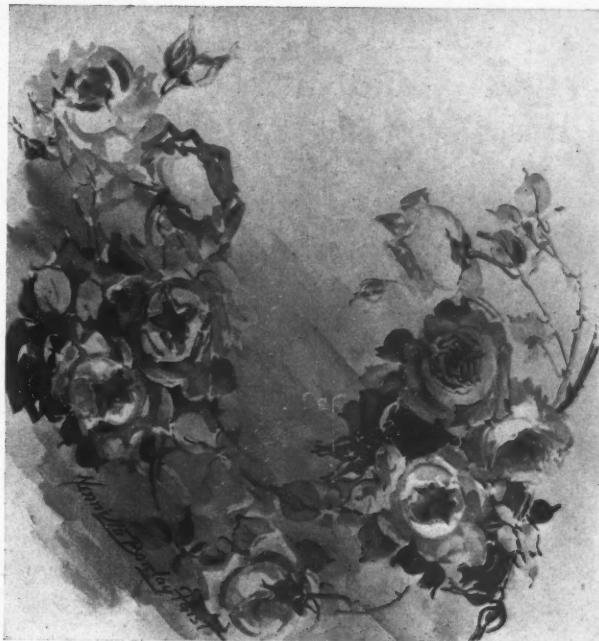
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TILE DESIGN

Margaret Postgate

Background Oriental Ivory; Design Empire Green.



STUDY OF ROSES

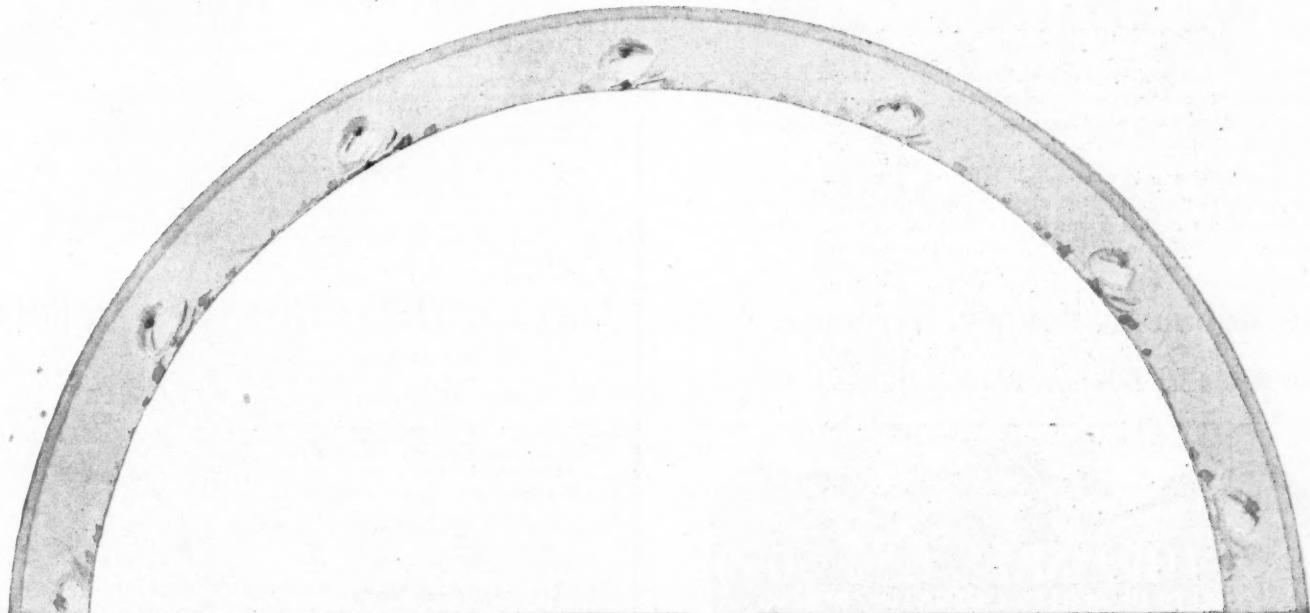
Henrietta Barclay Paist

List of colors to be used—Carmine 53 (Dresden), Ruby Purple (Fry's or Lacroix), Russian Green (Fry's or Bischoff's), Albert Yellow (Fry's or Dresden), Yellow Ochre (Dresden), Copenhagen Blue (Dresden, Bischoff or Fry), White Rose (Bischoff's or Fry's), Moss Green J., Dark Green, Brown (Fry's or Lacroix), Gold Grey (add Carmine to Copenhagen).



STUDIO NOTE

The Osgood Art School has removed to a more desirable location at 46 West 21st Street, between Fifth and Sixth Avenues, New York City.



ROSE DESIGN FOR PLATE No. 3—MAUD MYERS

Same treatment may be used as No. 2, except that the lower band should be of a deeper shade of green than band, or of gold.

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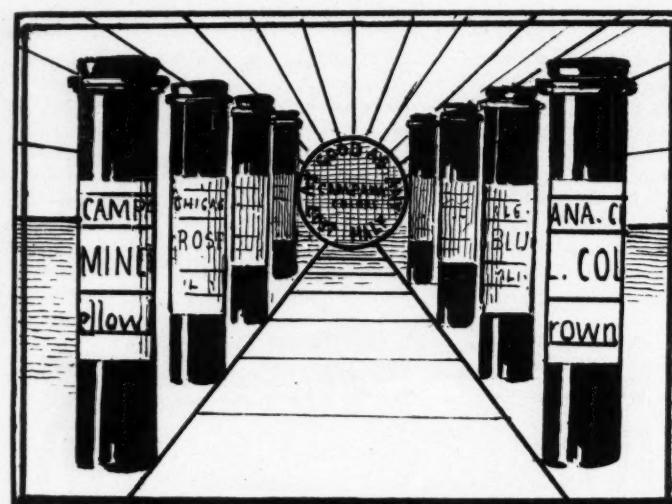
The examples of texture glazes, of transmutation and opalescent glazes are excellent, while the display of crystalline glazes is most remarkable, and one that would be a credit to any factory in the world.—*A. V. Rose, of Tiffany & Co., in "American Pottery Gazette."*

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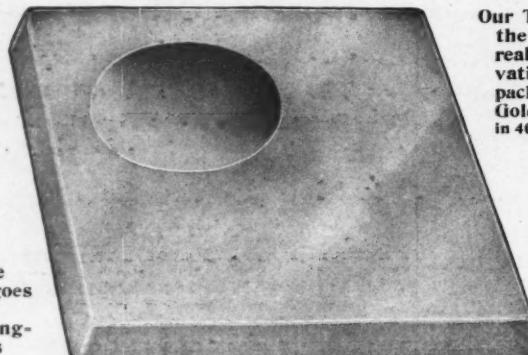
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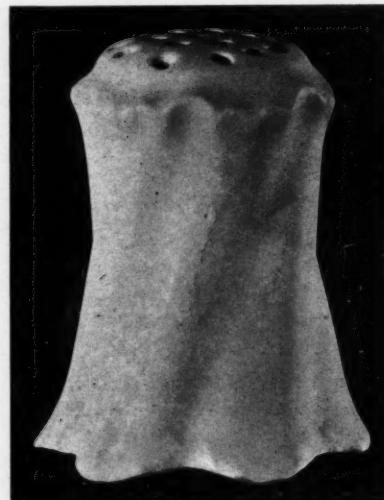
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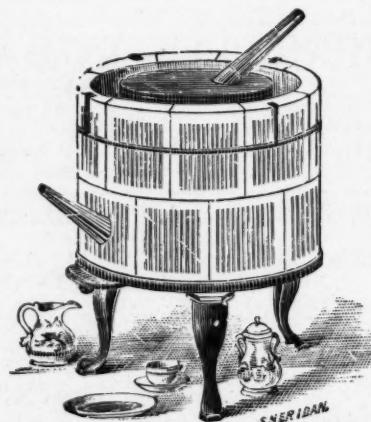
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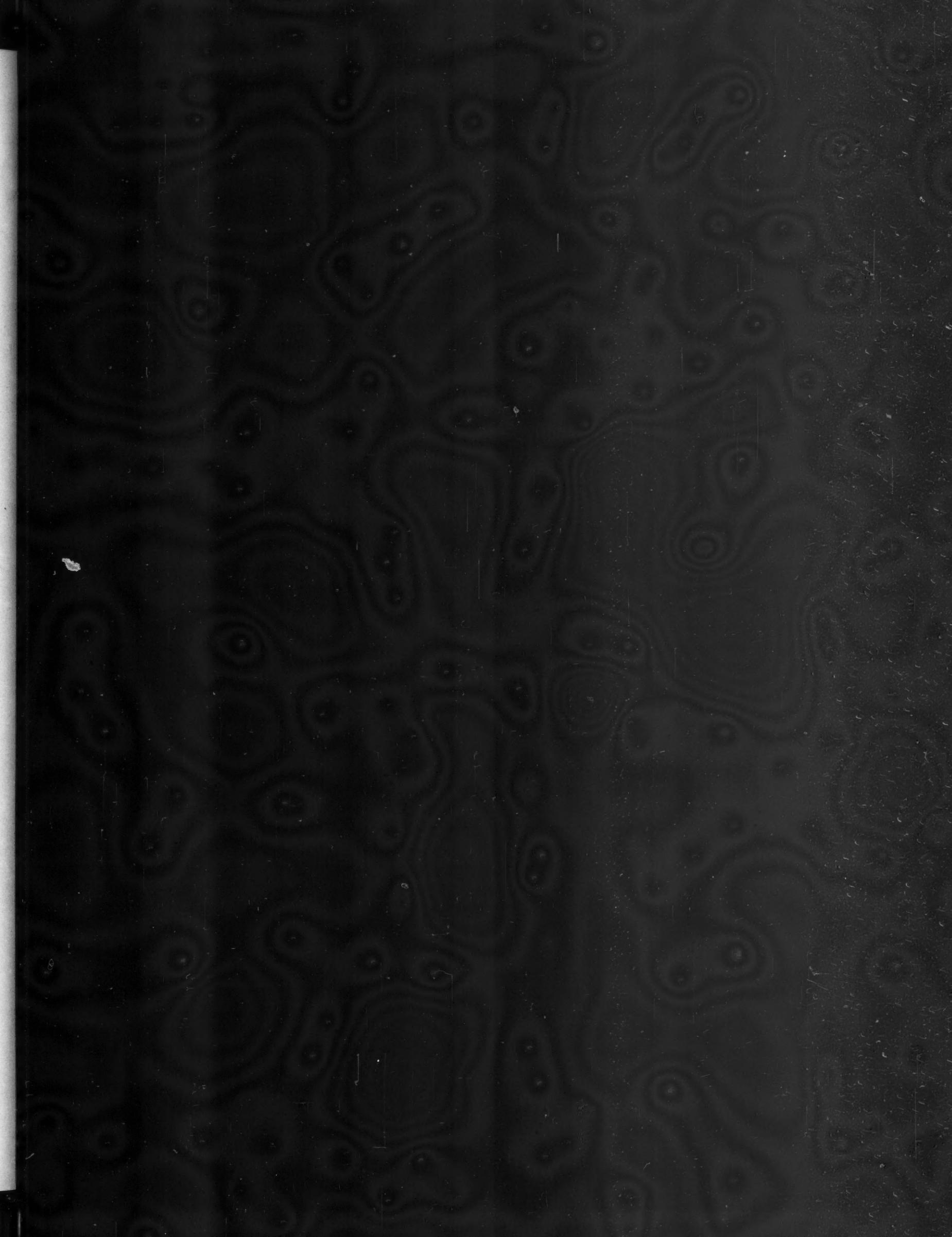
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THE CRAFTSMAN

THE CRAFTSMAN FOR JULY AN OUTLINE OF THE CONTENTS

With forty pages of well chosen and artistically executed illustrations, and over a hundred pages of clean, inviting text, treating ably and interestingly a wide range of subjects, THE CRAFTSMAN for July continues to surpass itself in the diversity and thoroughness of its special articles, and the practical value of its home and art series.

An exceptionally fine portrait drawing of HENRIK IBSEN furnishes the frontispiece, and is followed by a scholarly appreciation of this poet-philosopher, dramatist and revolutionist.

The late CONSTANTIN MEUNIER, pre-eminently a sculptor of the people, is featured with a portrait and a choice selection of photographic reproductions of this Belgian Sculptor's rugged statues, their virile treatment recalling Rodin in strength and pose.

The WOMAN SCULPTOR and Symbolist of the New Art, CLIO HINTON BRACKEN, is represented by a charming portrait of the artist, and several reproductions of her exquisite miniature bronzes, together with a bright and intelligent study of the subject and of her work.

PAUL de LONGPRE, the flower painter of California, his home, and a number of his best known paintings, are given, with portrait and appreciative sketch of the artist.

THE SUBURBAN PARK, at Watertown, New York, which in addition to its natural beauty enjoys the unique distinction of being the gift of an unknown donor, is charmingly illustrated from original photographs, revealing refreshing glimpses of nature intelligently treated by the landscape artist.

THE ARCHITECTURAL DISCUSSION, which has challenged much attention in the two previous numbers, is continued by Louis H. Sullivan in a vigorous article on Form and Function Artistically Considered.

THE HARVARD GERMANIC MUSEUM, the first in this country, is described and illustrated with photographs from the fine collection of casts from famous statues, reproductions of old silver, gold work and carved wood of mediaeval times are also given.

OLD WORLD FRIENDLINESS between Man and Nature is delightfully described and illustrated with reproductions from original photographs by the writer, made in Amalfi, Italy.

Under the title of ABORIGINAL AMERICAN HOMES there is an interesting article with many illustrations of the Cave, Cliff and Brush Dwellings in New Mexico, Arizona and California, all from original photographs.

The problem of DUSTLESS AIR describes the practical methods of Air Filtration, adapted to public buildings.

ABRAHAM LINCOLN as a CRAFTSMAN IN WORDS affords an interesting and instructive study of strong and simple English, as revealed in the public utterances of the martyred President. IN MEMORIAM of Mrs. Jacob A. Riis, a tribute in verse, tenderly recalls her recent death.

THE TEXTURES AND QUALITIES OF NATURAL WOODS, their Individuality and Friendliness, are interestingly discussed and illustrated by the editor in the fifth of the series of Home Training in Cabinet Work.

THE CRAFTSMAN HOUSE, No. VII of the current series, presents an attractive suburban home well worth study, while the editorial "Als ik Kan", Notes, and Reviews add timely suggestions and food for thought.

OUR HOME DEPARTMENT illustrates and defines, in an interesting way, the Casement Window, with helpful discussion and suggestion about home topics. Altogether the JULY CRAFTSMAN is a treasure-house of good sense, good art, and good companionship.

FORECAST OF THE CRAFTSMAN FOR AUGUST

The Mid-summer, August number of THE CRAFTSMAN has been planned to interest alike the fortunate folk to whom the vacation time brings its leisure, and those less fortunate, who in dreams only obey "The Call of the Wild."

The forthcoming personal interview with JOHN BURROUGHS, giving the latest phases of this Poet and Naturalist is illustrated with portraits and home scenes made especially for The Craftsman.

CHARLES H. SHEAN, the well known New York artist, contributes a vigorous critique with studies of INTERIOR DECORATION, and DR. CHARLES ALEXANDER EASTMAN will have an illustrated article on INDIAN HANDICRAFT.

TWO WOMEN SCULPTORS, Anna Vaughn Hyatt and A. St. Leger Eberle, and their unique partnership in group sculptures are the subject of an appreciative study.

WILLIAM LOVELL FINLEY and HERMAN T. BOHLMAN, the two expert photographers of birds, and their success in photographic studies of bird-life, are described and charmingly illustrated.

The growth of MUNICIPAL ART IN SAN FRANCISCO is reviewed by Charles Keeler and fully illustrated from recent photographs. THE ARCHITECTURAL DISCUSSION will also be continued.

Continuing the series of ABORIGINAL HOMES IN AMERICA, the second article, illustrates from original photographs, the Brush, Mud and Willow Dwellings.

THE WHITE MEMORIAL MONUMENT, by Gail Sherman; a BELGIAN SMITHY, with examples of artistic forging, and THE UNION LEAGUE CLUB, California, are among the other special features.

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Monthly Design Competition

September Competition Closes July 15th, 1905

The Problem for the September competition, closing July 15th, will be a marmalade jar with a conventionalized decoration of bees. Studies of the wasp from "Art et Decoration" in May issue will be suggestive in this connection. The bee motif may be used alone or in combination with any floral motif. One section at least must be given in color.

First Prize, \$6.00 Second Prize, \$4.00.

October Competition Closes August 15th, 1905

The subject for the October competition closing August 15th will be a decorative design for a tobacco jar. Subject: the flower of the Nicotiana, or tobacco-plant, a study of which will be found in July issue.

First Prize, \$6.00. Second Prize, \$4.00.

November Competition Closes September 15th, 1905

Color design for stein in fruit motif to be accompanied by detail drawing of motif in pen and ink.

First Prize, \$8.00. Second Prize, \$5.00.

Open to Everyone

No one is excluded—Non-subscribers, foreigners, former prize-winners, are eligible. Mark with fictitious name or sign, same to be on envelope enclosing name and address of competitor.

A color scheme should be sent with each design, at least a section of the design in colors. Between two designs of same merit, the prize will be awarded to the one accompanied by the best color scheme.

Designs must not be traceable to any existing pattern. All work should be mailed flat. Designs receiving mention will be considered for purchase. Send return postage for all designs submitted.

Each design must be made separately and not overlapping another. Any number of designs can be submitted by one person.

Designs from foreign countries should be sent by mail, *not* by express or Parcels Post.

The Jury reserves the right to withdraw any prize for which there is no sufficiently worthy design.

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